

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3862.

SATURDAY, NOVEMBER 2, 1901.

PRICE
THREEPENCE

REGISTERED AS A NEWSPAPER

THE FOLK-LORE SOCIETY.—The FIRST MEETING of the SESSION will be held at 22, ALHAMBRA STREET, PICCADILLY, on WEDNESDAY, November 6, at 8 p.m., when the following Papers will be read, viz.:—
1. 'Tallies and their Survivals,' by Mr. E. LOVETT.
2. 'Herbarian Folk-Lore,' by Miss A. GOODRICH FARRER.
Mr. Lovett's Paper will be illustrated by a large Collection of Original Specimens of Tallies.
F. A. MILNE, Secretary.
11, Old Square, Lincoln's Inn, W.C., October 20, 1901.

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October 29, 1901.

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Town Hall, Sunderland, October 15, 1901.

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"Poetry is an entity as real and independent of other entities as form or colour are independent of weight and size. It seems to be overlooked that while the merit of a poem is undoubtedly enhanced if the writer's ideas are true as well as poetical, just as, *ceteris paribus*, the embodiment of a fine conception in marble is preferable to an equally fine embodiment in wax, the standard of merit is not the truth but the poetry. Poetry in a poem, though it can never be forgiven for infidelity to the truth of nature or of human nature, can exist perfectly well with a very moderate amount of conformity to truth as ascertained by the speculative intellect."

Coleridge is a hard nut for utilitarians. He has the advantage of exhibiting the transition from the eighteenth to the nineteenth century in himself and in his own poetry, for until he met Wordsworth he wrote in the old style. His early work, Dr. Garnett points out,

"though worthless as poetry, is of permanent value as a document, and possesses an importance far exceeding the inferior work of the poets

just named [Wordsworth and Byron]. We see in it what we do not see in them, how men of true genius would have written if the great awakenings of the Romantic School and the French Revolution had never taken place."

Although Coleridge's best things are in volume insignificant, they are simply the quintessence of poetry. It is equally beyond question that they have given the world little else than pleasure:—

"Few, indeed, have more profoundly influenced their epoch than Coleridge, but this influence does not proceed from the best and highest, and, in truth, his criticisms excepted, the only quite satisfactory part of his literary activity, but from his comparatively feeble utterances in prose, mere fragments and suggestions of what he might have achieved as a thinker."

The moral is plain enough, and will be heard by all who have ears. Our purpose in making these quotations is to show the writer's critical attitude and the bent of his mind. Bias it is not; even those who think him utterly mistaken must acknowledge his scrupulous fairness. Others holding similar views have rushed into folly. Wordsworth is the poet; therefore Pope is none. Such exclusive dealers get no countenance from Dr. Garnett. Dryden and Pope, he says, are "very considerable poets," but "the superiority which their admirers claim for them can only be asserted, if at all, in the sphere of intellect." His perception that Byron is not quite in the first class does not prevent him from stigmatizing the "absurd injustice" which would deny the fallen archangel a footing in heaven.

The essay on Moore is a spirited plea for the rehabilitation of a brilliant and versatile figure who has paid dearly to posterity for the unmeasured applause of his contemporaries. It is admitted that his immediate prospects are not encouraging:—

"Moore's graceful wit and satire, though they can never miss admiration, were of necessity mainly expended upon themes of temporary interest. The music which contributed so largely to the success of his 'Irish Melodies' is now unfashionable, as the music of a past generation, whatever its merits, invariably seems to become. Worst of all, he has lost his rank as the national poet of Ireland, partly from the emergence of new ideals among his countrymen, but chiefly, it must be owned, from the discovery that there is little specifically Celtic in his genius except his wit and animation; and, in particular, that he is totally devoid of that priceless quality, 'Celtic magic.'"

Arnold, as the poet of culture, has always exerted a legitimate fascination upon literary men. Not to feel this charm would only be a proof of obtuseness, but its force is likely to diminish in the future. Dr. Garnett, while believing that "Arnold's fame will mainly rest upon his poetry, and that it will be durable, pure, and high," makes a cautious forecast of his ultimate position, leaving him bracketed with Gray. Oxonians will perhaps demur to this, as well as to the criticism that 'Thyrsis' smells somewhat of the lamp. Shelley forms the subject of one essay, divides the interest of another, and enters incidentally into a third, through his friendship with Peacock. His views on art, especially on Greek and Florentine sculpture, are noteworthy as showing how these masterpieces affected a supremely imaginative interpreter without technical acquirements. Fragmentary though his

deliverances are, they depict the sensations of the ideal spectator in a most astonishing way; yet he had barely seen the Elgin marbles, and was so far a veiled prophet. Lord Beaconsfield in relation to Shelley may be described as one of those with whom misery makes us acquainted. Here they are, however, running very reasonably in harness. We cannot follow the writer in his conjecture that Shelley, if he had lived to the period of the Reform Bill, would probably have entered Parliament and become a great orator. It is more to the point that Dr. Garnett thinks his favourite among the heroines of modern fiction would have been Theodora in 'Lothair'—"a Cythna of flesh and blood." Most people know that Shelley sat for the portrait of Marmion Herbert, in drawing which Disraeli, it appears, used excellent sources of information, but some may be surprised to learn that the poet had already inspired the novelist and future statesman to write a revolutionary epic.

Passing over the essay on Emerson, because nothing need be said except that it is admirable, and that 'On Translating Homer,' because something will be said about it presently, we must briefly notice two very entertaining and instructive contributions to literary history. The former epithet belongs more particularly to the essay on 'Vathek.' Beckford was an extraordinary man; 'Vathek' is an extraordinary book; but the no less extraordinary circumstances of its composition and publication in French and English are relieved by a comic element of which the chief actors were certainly unconscious. It would be impossible even to summarize here the arguments by which Dr. Garnett supports his contention that 'The Tempest' was performed in 1613 at the marriage of Prince Frederick and the Lady Elizabeth, that these are Ferdinand and Miranda, while Prospero is James. The theory is not new, but it has never been so powerfully set forth. Whether its unpopularity in this country is mainly due to "the morbid prejudice" against James we do not know. Lovers of Shakespeare are bound to consider attentively any theory that explains the introduction of the nuptial masque, with which "the noblest passage in the play is inextricably associated" by a famous but often misquoted line:—

Like the baseless fabric of this vision.

As was hinted above, the opening essay on Homeric translation seems to us the least satisfactory of the series. Much of it we gladly accept—indeed, our principal objection may be limited to one point. It is just this point, unfortunately, that Dr. Garnett has made the pivot of his whole argument:

"The host of translators, then, who have arisen since Pope, differing among each other in so many respects, agree in this, that they have failed to supersede him. If any other circumstance in which they all agree could be found, it might be worth considering whether the latter fact did not afford the key to the former. Is there such a circumstance? There is. With the single exception of Sotheby, who is such a mere echo of Pope that Mr. Arnold justly refuses his version the right to exist, Pope's successors have been unanimous in one respect—they have repudiated his metre..... This alone might justify the conjecture that the cause of the failure lies here, and we believe

that this proposition can be established as firmly as is possible in the case of a merely æsthetic question."

Now, with Dr. Garnett's leave, this is a very superficial diagnosis. Does he mean to say that simply by writing in the rhymed heroic metre any of the modern translators could have superseded Pope? Of course he does not, though his language naturally bears that construction. Further on he implies that the successful translator must be "not inferior to Pope or Way in poetical spirit." We amend, therefore, his proposition thus: Given two poets of equal genius, of whom A uses the rhymed couplet and B the rhymed heroic metre (mark the distinction), B shall translate Homer better than A. This seems to be Dr. Garnett's real meaning, and it makes everything so easy that we are tempted to adopt it. Still, may we not suggest that one cause of the failure possibly lies beyond the region of metrical taboos, in the fact that Pope's 'Iliad' is a great English poem, and that Pope himself, by Dr. Garnett's admission, is "the greatest English poet who has as yet essayed Homeric translation on any considerable scale"?

Dictionary of National Biography. Edited by Sidney Lee. — *Supplement*, Vol. III. How—Woodward. (Smith, Elder & Co.)

ESCAPING the fate common to projects in this transitory world, the 'Dictionary of National Biography' has reached its end unabated. Reviewers who have conscientiously grappled with its substantial volumes year by year will probably heave a sigh as much of relief as of regret. Criticism of the 'Dictionary' has necessarily been a perfunctory proceeding, even with a generous supply of special information. Thus a fairly intimate knowledge of political history may be accompanied by an abysmal ignorance of chemistry; the economist may cut a poor figure when discoursing on the fine arts. Mr. Lee and his assistants have fairly baffled the general reviewer, though they have now and again been caught at a disadvantage by the pertinacious specialist. Still their work, so far as a comprehensive estimate can be formed of it, has been scholarly and thorough down to the final page. We are interested to know what their feelings must be now that they are left without articles to compile, proofs to correct, references to verify, and laggard contributors to quicken. Perhaps in their instance, too, relief struggles for mastery against regret, but with such enthusiasts the worthier feeling must predominate.

A pathetic interest attaches to two important articles in the last volume of the Supplement, in that their writers have already followed their subjects to the grave. Mr. Evelyn Abbott was, of course, the inevitable contributor on Dr. Jowett, and admirably has he accounted both for the Master's influence and his deficiencies. We are rather astonished at the omission, however, of Lord Curzon and Mr. Asquith from Jowett's distinguished pupils, while it is the fact that his advice on the choice of a profession was not always judicious. He entertained an inveterate prejudice against journalism as a profession unworthy of a gentleman, and so condemned competent

leader-writers to sterility at the Bar. Mr. Cosmo Monkhouse cannot have long survived the composition of his article on Millais. We can trace in it no sign of blunted acuteness, though some might wish more stress laid upon the artist's tendency in later years to paint down to his public. Prof. Weldon has equipped an otherwise careful article on Huxley with an inadequate bibliography. The 'Life and Letters' contain, no doubt, a full list of Huxley's published works; but that information is not very helpful if one wishes to ascertain at short notice, for example, the date of one of his famous tilts with Gladstone. Mr. Justice Mathew was most happily requested to deal with Lord Russell of Killowen. The notice required improvement in only one respect—allusion to more of the sensational cases in which the great advocate appeared. The Torquay pearl case, for one, might have reminded Mr. Justice Mathew that Russell sometimes treated an unpopular witness most unmercifully.

Some small mistakes and omissions have struck us as we have turned over the 522 pages. A. W. Hunt's talented daughter Miss Violet Hunt is the author of novels, as well as his widow. In an anonymous but excellent account of Richard Holt Hutton Mr. Meredith Townsend is in one place called Mr. Meredith. David James did not play Blueskin in 'Little Jack Sheppard' at the Opéra Comique, but at the Gaiety Theatre. Under Layard we ought surely to find Lady Palmerston's immortal remark, "I can never forgive Nineveh for having discovered Layard." Mr. Atlay might have given Lord Loch the praise due to an important visit to Basutoland. Mr. Irving Carlyle's article on Sir William Mackinnon would have been much strengthened by the consultation of Mr. P. L. McDermott's 'British East Africa,' a work undertaken by Sir William's express desire, and containing an official account of the now defunct Company. Prof. Macdonell pitches his praise of Max Müller both as a scholar and a social character too high. Mr. T. B. Browning has not quite made it clear how great was the influence exercised by Lord Monck as the cool-headed adviser to Liberal administrators in Ireland. Some amusing allusions to Prof. Nichol might have been taken by Dr. Ward from the memoir of Mrs. Marshall, the novelist, by her daughter. Dr. Garnett, in his most appreciative article on Mrs. Oliphant, might have mentioned that she migrated from Windsor to Wimbledon some time before her death. We happen to be in possession of a piece of information about Arthur Orton, the Tichborne claimant, which we present to Mr. Atlay. He created the "Tichborne foot" by means of the tightest of boots, which must have caused him excruciating pain as he sat in court. Samuel Plimsoll should have been credited with his crusade against the "blowholes" on the Underground Railway, and Sims Reeves with his son Mr. Herbert Reeves. Col. Vetch dismisses Sir Donald Stewart's appointment as Commander-in-Chief in India all too briefly. He favoured daring ideas, including the construction of a railway to Cabul. Oscar Wilde's 'Lady Windermere's Fan' might conceivably have suggested to Mr. Secombe the mention of

Mr. Charles Brookfield's merry skit 'The Poet and the Puppets.'

In conclusion, we must heartily compliment the editor, Mr. Sidney Lee, upon his deft and well-informed monograph on Queen Victoria. Arranged with inset headlines for purposes of ready reference, it sedulously avoids the temptation to wander away from strict biography into general history. With the 'Life of the Prince Consort' to help him, and shelves full of political biography as well, Mr. Lee presumably found the work fairly easy up to the middle of the sixties. But the subsequent years are treated with equal ability, and he has coloured them with what he discreetly calls "private information derived from various sources." Much of this concerns, we imagine, Queen Victoria's relations with her ministers; but we seem, too, to catch an echo from more exalted personages: the exclamation, for example, "Perhaps they loved one another," when Prince Alexander of Battenberg, the unsuccessful candidate for the hand of the Emperor Frederick's daughter Princess Victoria, proceeded to marry the singer Fräulein Loisinger. Mr. Lee shows a certain want of perception in throwing the whole blame upon William IV. when he quarrelled with the Duchess of Kent. Certain disparaging allusions to Sir John Conroy by Greville were worth following up. The man was, there can be no doubt, a mischief-maker, who exercised an unfortunate influence on the duchess. We should have been glad, too, if Mr. Lee could have told us whether or no the memorable article in the *Quarterly* for last April was inspired by Lady Ponsonby. But these are slight shortcomings in a most meritorious performance, which comes as the coping-stone to Mr. Lee's labours upon the national possession with which his name will be inseparably identified.

Francis and Dominic. By John Herkless, D.D. (Edinburgh, T. & T. Clark.)

IT WAS a happy idea on the part of Prof. Herkless or his publishers to treat the founders of the two great mendicant orders in one volume of the "World's Epoch-makers" series. How far, by the way, they would welcome some of their companions there is another question, but no one will dispute their right to a place in it. St. Francis has been a good deal before the world of late years, thanks to M. Sabatier and the facilities offered by his researches to writers whose own learning and industry might of themselves perhaps hardly have sufficed to furnish forth so many volumes, large and small. Meanwhile his colleague in the upholding of Peter's bark has been curiously neglected. In the list of books which, in obedience to a modern fashion, Prof. Herkless appends to his work, we find, apart from general histories and the like, just two lives of Dominic to balance more than ten times that number of books dealing with Francis and his order. This list, we may say in passing, is a curious document. It seems to have been drawn up on the principle of including books into which Prof. Herkless looked when writing his own work, whether or not they contributed anything to the final result. At least

it is hard to see what such books as Motley's 'Rise of the Dutch Republic' or Prof. Pearson's 'Ethic of Free Thought' had to do in this particular gallery. Also it was surely unnecessary to send the inquiring reader after such mere *réchauffés* as the books of Canon Little and Mr. Adderley. Gebhart's 'L'Italie Mystique' and Dr. Jessopp's 'The Coming of the Friars,' as agreeable and fairly scholarly presentations of the results of research, may pass muster. But we should think that those who wish to pursue the subject further than a book of this kind can take them would find it more to their advantage to be referred to Quéatif-Échard or to the labours of Fathers Ehrle and Denifle in the 'Archiv für Literatur- und Kirchen-Geschichte des Mittelalters,' all which are here ignored.

However, to revert to the subject, this disparity in the bulk of the literature about the two saints corresponds very fairly to their respective hold on the imaginations of mankind. It is surely no small thing that Francis should be one of the commonest Christian names among Protestants and Catholics alike, while Dominic is practically unknown among the former and not very frequent among the latter. The comparative efficiency of the two orders cannot be regarded as reflected in the popularity of their founders. Each has produced about the same proportion of eminent Churchmen, of thinkers who have left their mark on the history of speculation, of able administrators. Within a century from their foundation the Franciscans were more than once in danger of complete disruption, while the Dominicans, save for an occasional lapse of a member here or there into heterodoxy, have always presented an unbroken array. In the matter of moral irregularities, again, the Dominicans have had the better reputation by a good deal; it is the cord-wearer rather than the thong-wearer who is the hero of the more scandalous anecdotes. It may be that the shadow of the Inquisition rests, if not on Dominic himself, at any rate on his order; but whatever be the cause, it seems certain that, as Prof. Herkless says, "he lacked the one thing needful, which Francis had, to make captive the heart."

Nevertheless he was a great man, and his work has undoubtedly left a deeper mark, whether for good or evil, on the course of history than has that of his companion. It is all very well to say that "there was no originality" in it; but was there so much more in that of Francis? Was not each striving to bring human society back to what he deemed an earlier and higher standard, in the one case of conduct, in the other of faith? Francis no doubt endeavoured to arrive at his end by falling in, consciously or unconsciously, with certain tendencies then abroad in the world, while Dominic, more alive to the dangers which might lurk—which experience had, indeed, shown to lurk—in those tendencies, was more anxious to keep them in check. Which method was likely to be the more efficacious in the general interests of morality and tranquillity is a question open, no doubt, to discussion; but there cannot be much question as to which the Roman Church has adopted. More books are written about Francis, more artists have been inspired by his life.

Assisi is visited yearly by hundreds, while few people could say offhand where Calahorra is. But it is Dominic who has moulded the policy of Rome.

Prof. Herkless devotes the latter half of his book to a sketch of the history of the orders in the century or so succeeding their founders' deaths. It is full of interest, and will be found useful, especially by students of Dante. That Dante was ever himself affiliated to the Franciscans we see no reason to believe. The "constant tradition" that he was a tertiary of the order rests, so far as we know, solely on a vague statement of the Pisan Buti, and has been "constant," if at all, only from the eighteenth century. As a matter of fact, he seems to have had no very great opinion of the order as it existed in his time. Two of the most eminent of its recent members, Pope Nicholas IV. and Guido da Montefeltro, were seen by him in unenviable positions; and it is enough to recall what St. Bonaventura had to say of its condition in a passage to which Prof. Herkless's chapters form a useful commentary. The Dominicans, again, lead to the German mystics, between whom and Dante there are remarkable correspondences which have never yet been worked out.

The book shows some signs of haste, as well as of acquiescence in second-hand sources. Such a statement as the following—

"The question of poverty continued to disturb the Franciscans down to the century of the Reformation. It affected imperial politics when Lewis of Bavaria and John XXII. were at strife, and called forth a mass of writings, associated with such names as Alexander of Hales, Thomas Aquinas, and William of Occam,"—

is likely to mislead the unwary reader as to the dates of two of those personages. There is some confused chronology, too, in the chapter which deals with the Franciscan constitution. The well-known passage of Machiavelli on the revival in the Church caused by the two orders might as well have been given in the sense of the original words instead of in M. Gebhart's rather loose paraphrase. The person spoken of as Peter John Olivi should be "Peter, son of John"; while "Francis Bernard Delitiosi" looks like an over-hasty rendering of the "fr. Berardus Delitiosi" whom the documents mention. Surely double Christian names were, to say the least, unusual in the first half of the fourteenth century. And why does Prof. Herkless always talk about "the dogma"? Is there only one, or is it a corrupt following of the Germans?

The usefulness of this, as of other books in the series, is much enhanced by the addition of a convenient index.

Études Anglaises. Par André Chevrillon. (Hachette & Cie.)

Questions Américaines. Par Th. Bentzon. (Same publishers.)

THE two French books before us are from the pens of writers of the younger generation in France. Both of them treat English and American topics in an able fashion, and from the writings of both readers in England and America may learn much that deserves attention.

As Taine's nephew, M. Chevrillon has a claim to a hearing from Englishmen and

Americans which is enhanced by his own merits and achievements. He travelled through India when a very young man, and gave his impressions to the world in a book which had many charms. He has told the story of Sydney Smith's life and labours in such a way that the French Academy awarded him a crown, and the charm of the dead cities of Egypt and Palestine has never been rendered more picturesquely and thoughtfully than by him. In his present work he has analyzed Shelley's poetry and set forth its relationship to nature with precision and insight.

Instead of dealing in detail with the articles in both works, many of which are reprints from *La Revue des Deux Mondes*, we shall chiefly confine ourselves to the articles by both writers of which Mr. Rudyard Kipling is the subject. Few critics have done greater justice to one of our youngest, most popular and powerful writers than our two authors. The treatment differs, owing to the point of view not being the same. M. Chevrillon deals with the man as a whole; the well-known lady who calls herself Th. Bentzon exhibits the character of the British army as depicted by Mr. Kipling, and sets forth her own foregone conclusion that as a whole it is an army far inferior to the French. She refers with undisguised satisfaction to the difference between the mercenary English soldiers and the self-sacrificing French soldiers, who serve without personal profit. She is not singular in thus writing, nor in misusing the term "mercenary." An English soldier has volunteered to serve his country, a Frenchman is compelled to act as a soldier; and both receive pay. A mercenary, in the true and strict sense of the term, is one who will serve any country for pay; and of such men the Swiss were formerly the type. Striking examples of mercenaries have been immortalized by Sir Walter Scott, Dugald Dalgetty being the most cynical, Quentin Durward the most high-minded.

Though Th. Bentzon gives a striking picture of "the English army as painted by Mr. Kipling," she does not appear to be conscious of the fact that there is much romance in Mr. Kipling's account, and that he presents one side of the picture only. At the outset of her elaborate article we find a statement that Mr. Kipling is a born journalist. So acute a critic should not, then, have accepted as literally true, and set forth as worthy of implicit trust, the pictures of military life in India which Mr. Kipling has painted. She would probably laugh at an English critic if he accepted as Gospel truth all the statements of Voltaire and Rousseau, Paul Louis Courier, and Pierre Loti.

M. Chevrillon's study of Mr. Kipling is far more instructive than that just noticed, the representation of the man as a whole being his object. Both critics render many passages in Mr. Kipling's writings into French, and both do so well; but M. Chevrillon's translations are the more effective. For instance, the force and picturesqueness of Mulvaney's phrase, when he likens the long Afghan knives dancing before his eyes to the effect of the sunlight on the Bay of Donegal when the sea is rough, are vividly reproduced by M. Chevrillon's words that the Irishman had seen the Afghan knives dancing before him "comme

le soleil sur la baie de Donegal quand la mer clapote," while Th. Bentzon's less expressive words are "comme le soleil sur la baie de Donegal quand la mer est mauvaise." Moreover, M. Chevrillon has achieved the feat of making Mr. Kipling better known to his countrymen, setting forth his merits with remarkable ability, and indicating his shortcomings with clearness and impartiality. His knowledge of our tongue suggests the grace and force of his illustrious uncle. He knows when to hold his hand as a translator, and has the sense and courage to avow at times that it is impossible to convey to the French reader who is unacquainted with English an adequate notion of Mr. Kipling's condensed phrases, as each English word could not be adequately rendered by fewer than four or five French ones. He gives several examples in English which demonstrate how completely he has gone into the matter. The verses of Mr. Kipling in which he represents the mechanic or engineering side of sea life are novel and striking, but it argues a minute knowledge of English in a foreigner fully to understand them, and write, as M. Chevrillon does, "It is curious that the more technical and realistic Mr. Kipling's vocabulary becomes, the more poetical is it." He adds:—

"Mr. Kipling's representation of visible nature is rendered in condensed phrases of photographic truth instantly and vehemently. It is compressed, intense reality, more real than reality itself, and better co-ordinated. This makes it poetical. It is the profoundest and most philosophical form of poetry."

Again:—

"The same is true of the moral sphere, wherein he proceeds by condensation also, extending it to minds. He concentrates life, abstracting from it only the impressive times and conditions, translating them by compact dialogues, each of which, while compressing and curbing a world of sentiments and passions, appears to be expressed in shorthand. Here also the artist does not make any change in nature except to present a more natural illusion. He excels in exciting details, in setting forth the lines tending towards psychological life, causing it to appear with its angles, unexpected zigzags, its sudden accelerations, with all its action seemingly incoherent, and exhibiting it to us guided by a hidden logic. No one knows better than he how to bring persons face to face, and in an instant, at the first words they utter, clearly to display their characters, their surroundings, their hidden sentiments, the kind and degree of their passions, and even their imperceptible nervous flutterings. Such a talent as his, which no one can acquire by labour, baffles analysis."

M. Chevrillon concludes by saying that if the serious illness from which Mr. Kipling suffered had proved fatal, the millions who speak the English tongue would have felt that their universe had shrunk, a sentiment which is not now so likely to command immediate applause as it was.

American topics are treated by both writers with personal knowledge of America, but M. Chevrillon deals with the subject in the more philosophical spirit. It is to the credit of the lady that she discovered in Chicago a finer and more estimable state of society than that of mammon-hunters. M. Chevrillon's picture of the great Prairie City is less flattering, but it has the air of verisimilitude:—

"With its abundance of mechanical appliances, its flaunting opulence, its overflowing wealth, its monuments which have suddenly risen from the ground, Chicago truly resembles an old city of Europe as much as an exhibition, with its geometrical lines, its iron buildings, its spacious galleries, its ready-made ornaments, its advertisements, its casinos, and its restaurants, resembles a cathedral wherein centuries have fashioned the pillars, the obscure nooks, the sombre and radiating chapels, whereof the intermingled beauty denotes the humble toil of generations who have chiselled the delicate ornaments and joined the hands of the knights in stone. I am well aware that Chicago aspires to an artistic future, and that the millionaires have enriched it with paintings. But since when has an exhibition ceased to be one owing to a school of painting being opened in it?"

Poets of the Younger Generation. By William Archer. (Lane.)

It will not be denied that there is room in contemporary letters for a critic—for a serious, informed critic, convinced of himself and his mission, and speaking with sufficient authority to steady the vagaries of individual judgment. We could name many interesting, clever, and forcible writers, but no one of them shows signs of claiming the position held in turn by Matthew Arnold and Walter Pater. Has the mantle fallen upon Mr. William Archer? He is serious enough, as this solid volume of between five and six hundred pages, filled with earnest studies of thirty-four living men and women who write verse, abundantly shows. It is a most painstaking book, inspired by a wholly laudable intention to see things as they are, in all honesty and all sympathy. But we are bound to confess that in the course of a patient perusal Mr. Archer's limitations have been far more borne in upon us than his authority.

On Mr. Archer's choice of writers it is not necessary to dwell. Several might perhaps have been omitted, and one or two—Mr. Sturge Moore, for instance, and Mr. Chesterton—profitably added. But the book was substantially written two years ago; and in any case, as the studies are independent of one another, and do not claim to cover the whole field of contemporary poetry, Mr. Archer was at liberty to select according to his liking. The things that matter are the nature of the critical method adopted and the measure of success with which it is applied. Much that Mr. Archer lays down in his opening remarks about the critical function is excellently said. He recognizes that the primary criterion of poetic merit is in what Wordsworth called its "inevitableness," the thrill which guarantees its own authenticity, and which will not yield up its secret to analysis:—

"The essence of poetry, to my mind, is its magical, its miraculous quality. When we feel that the artist has done something which could not possibly have been accomplished by the highest intelligence, culture, and industry—when his words seem to have flown together, not at the bidding of his mere reason, but in obedience to some incommunicable spell—then 'This,' we say, 'is poetry.' What is a miracle? We define it as a phenomenon not referable to any general law or reproducible by any process explicable to the reason, but appearing to depend on some mystic effluence from a particular personality, human or divine. But true poetry is

precisely such a phenomenon. It may be the simplest thing in the world, yet not all the world can compass it save one particular man; and he cannot tell you how he does it, or, for all the wealth in the world, teach any one else the secret."

The first duty, then, of the critic is to feel this authentic thrill, or, as Mr. Archer puts it, this mystic effluence of personality, and to feel it, of course, from the right things. This is an intuition which is his partly by temperament, partly by training. His second duty, when dealing with writers in isolation from each other, partakes of the nature of analysis. It is to appreciate the personality of which the poetry is the expression. He has to ask himself how and why this or that poet differs from his fellows utterly. What is his outlook upon life? What are the elements in the many-coloured web of existence capable of stinging the senses, aspirations, or emotions which sting his senses, his aspirations, his emotions into that state of over-stimulated sensibility which finds its issue in song? And what are the special and individual characteristics of words and rhythms which the song so generated takes upon itself as its natural garment?

Mr. Archer accepts the doctrine of the critic's business here laid down. "Appreciation," he declares, "is the end and aim of the following pages," and each of his essays is to be regarded as an attempt at "the definition or delimitation of a talent." Certainly "these be brave words, my masters!" Unfortunately the disappointment comes when Mr. Archer begins to put his theories into practice. There are passages of appreciation, no doubt—endeavours, honest, if not very searching or profound, to pluck out the heart of Hamlet's mystery. But they are overlaid with so much else, so much concern about the trivial and the unessential, as to make it plain that a great deal of the old Adam of journalism survives in our new-washed critic. Now the business of the average journalist is very rarely criticism. He does not approach poetry from the poet's side at all. His duty is to his readers. He has to present them with a general idea of what is in a new book, and tell them whether they will like it, and tell the author what he should do in order that they may like his books better. He has to pick out a few good samples of the wares offered, and to attach to each a neat and eminently quotable label of comment. This sort of thing bears the most distant relation to criticism, but it is precisely what Mr. Archer is doing through by far the greater part of the book under consideration. The formula of "the definition or delimitation of a talent" hardly applies to page after page in which titles are quoted and the conventional epithets of praise attached to them almost at random; in which, for instance, this is said to be "a lyric of admirable movement," that to "show exquisite feeling and no small accomplishment," and others unspecified to be "pieces of real and striking merit." If Mr. Archer had nothing more to say about a writer, he had better have left that writer alone. Such phrases cannot be said to go far towards the appreciation of a personality, for as a matter of fact they tell nothing whatever. To

NEW NOVELS.

The Most Famous Loba. By Nellie K. Blissett. (Blackwood & Sons.)

VERY different from 'The Sea hath its Pearls' is Miss Blissett's new story: that was a novel with an unsuccessful blending of mysticism and modern reality; this is a frankly mediæval romance of courts of love and knightly encounters. The locality is Béziers, in the south of France, and its immediate neighbourhood, and the period is that of the early thirteenth century, when the persecution of the Albigenses was in active progress. The *Loba* of the title-page is a very beautiful woman, who plays a noble part in inspiring troubadours and in boldly assisting such formidable knights as the lord of Béziers; and the six-and-twenty "chronicles" in which she is more or less closely concerned are full of incident. The author has mastered the approved mediæval style of telling such stories with some success, and without any undue importation of out-of-the-way words, but readers who retain a boyish delight in armoured knights and their doings are those to whose attention the book is chiefly to be commended.

The Alien. By F. F. Montrésor. (Methuen & Co.)

AMONG other merits this writer has the power of description. Hear the Alien, Jasper Iredale, on tropical America:—

"There is everlasting strangling going on in the woods. Even the flowers are not kind and harmless. The orchids twist and perch and swing and bloom on branches they are hugging to death. You break a twig of something that looks like a vine, and its milk raises a blister on your hand; you touch what you think is a leaf, and it gallops off on a hundred legs! The animals pretend to be vegetables, and the vegetables to be animals. Every living thing is trying to protect itself with all its little might and main, and to get the better of its enemies, just as the people in towns do. Oh, the high woods of the Andes are not moral, they are not Christian, I assure you! Nature is opulent, and she is splendid, but she isn't good."

Jasper, however, found one thing absolutely good in Venezuela; and having lost it, and *her*, came home to the country on which he had turned his back in his hot youth, and the fierce, but hungry-hearted old mother whose pining for him had the effect of telepathy. That old mother had been

"a gipsy-like, beautiful girl, with a bright wit and a sharp tongue, and, deep hidden under the wit and the sharpness, a passionate heart whose courage alone saved it from despair."

And she had a tragic story far back in her early youth. As the corollary to that story she now bends all her energies to making Jasper the heir to the acres that have come to her from her father. We need not reveal the plot. It involves personation and a mystery, of the key to which the gentle heroine becomes the unwilling and confidential recipient. It is her attitude to the rival claimants, her patient continuance in her efforts on the side of justice, that form the *motif* of the story. The contrast between the born rebel and adventurer and the single-minded soldier whose watchword is duty grows upon the reader.

The Potter and the Clay. By Maud Howard Peterson. (Hodder & Stoughton.)

THE central theme of these pages is the failure of a British officer to illustrate in his career Lovelace's verses about the relation between love and honour. He ultimately redeems his fame by giving volunteer assistance in a cholera epidemic to which he falls a victim. We profess our inability to believe in this person, and cannot understand why his brother officers should ever have been able to do so. From the number of times the matter is referred to we should suppose his father to have been the only officer who was wounded at Inkerman. The author, who writes in the English current over seas, should not make British officers "graduate" at Woolwich. Certe is not in the Gulf of Naples (or even the Bay); and in Scotland "barristers" do not manage estates. Nursing is evidently the writer's strong point.

The Cankerworm. By G. Mauville Fenn. (Chatto & Windus.)

IN the three books and the fifty-seven chapters of his last novel Mr. Mauville Fenn unfolds with considerable vigour a story of well-sustained interest. From the first page to the last it witnesses to the hand of a practised writer. The villain is a consistent villain, and only repents when he can work his malice no longer; the heroine is all that a heroine should be, and she readily enlists and retains the sympathy of every right-minded reader; the hero is a good, solid hero, not particularly brilliant, but a faithful fellow, who never gets what he deserves. Then we have a subsidiary hero and a subsidiary heroine, with a connecting link between them and the principals. These, again, are all that they should be. Further, a number of less important characters walk the stage and play their little parts in a manner which is satisfactory. In fact, 'The Cankerworm' is one of those books which gladden the heart of the librarian, and incidentally remind us of the gulf set between the practised writer and the immortals.

Angel. By B. M. Croker. (Methuen & Co.)

THIS "sketch in Indian ink" should attract students of character. A

Spirit intense, and rare, with trace on trace
Of passion and impudence and energy,

Angel Gascoigne, the clever, impulsive, masterful girl, with her man's power of self-control underlaid by a womanly capacity for passionate devotion, her shrewdness coupled strangely with rashness, her occasional unscrupulousness contrasted with an unusual sense of honour, makes a piquant study. The relief afforded to her portrait by the attendant and hardly less elaborated figures of her gallant but grave cousin and guardian, and of the mature beauty, his first and faithless love, who turns out a very "Juggernaut of selfishness," adds much to the effect. The local setting of the picture is sufficiently realistic; the minor characters, down to the brace of terriers, well drawn. It is a well-written love story; and when Angel's passionate heart is at rest in the possession of the entire devotion of the man who adopted the

appreciate a poet, again, one must take him as he is. Mr. Archer, in the true spirit of the reviewer, is determined to tell him what he ought to be. His are rather pontifical pronouncements. If Mr. A. C. Benson would work such and such a vein, "he might find it full of golden possibilities." Mr. A. E. Housman ought to "put off his rustic mask and widen the range of his subject-matter." (The subject of 'A Shropshire Lad,' by the way, is already as spacious as life itself.) Mr. Yeats is told to recast 'The Shadowy Waters' in ballad form; Mr. Phillips that there are "innumerable possibilities left undeveloped" in 'Christ in Hades,' and that "the Mantuan might have found deeper and lovelier things to say to the Galilean." Exactly; but the concern of the critic is with what he did say, by no means with what he did not.

Even when Mr. Archer dismisses impertinences and gets to work on his appreciation, the result is not very satisfactory. Into much of what is best and most characteristic in modern poetry he is wholly unfitted by temperament to enter. He has all the Parnassian's love of definite outlines and clear imagery; and modern poetry is in revolt from Parnassian ideals. Against the symbolical or the merely suggestive he rebels. It does not tell him everything, and he likes to be told everything. From the same root springs his dislike to the blank verse of writers such as Mr. Yeats or Mr. Phillips, with its cunning distribution of pauses and inversion of accents. His ear is attuned only to the hard brilliancy of the normal decasyllabic line and its five regular iambs. It may be added in passing that to take Mr. Phillips's abnormal lines out of their place in the carefully ordered verse paragraph, and then to exclaim at the scansion of them, as Mr. Archer does, is to misconceive the problem. It is the same misconception that leads him to return more than once to the startling argument that if Mr. Phillips upholds the principle of lines like

O all fresh out of beautiful sunlight,

it is in consequence "his bounden duty to write a far larger proportion of such lines, even if his reputation perish in the attempt." As though the abnormal lines, with the flexibility and variety which they give to blank verse, were not defensible solely on condition of being kept within such limits as not to obscure the general iambic rhythm of a passage!

There are other qualities in Mr. Archer's work which will, it must be feared, inevitably keep him out of the highest places of criticism. Both Arnold and Pater were, in their several ways, masters of style. Mr. Archer's English, though lucid and intelligent enough, lacks distinction as a whole. Moreover, the great critic must be a critic of life as well as of literature. This condition the two writers just named faithfully observed, but we do not find in Mr. Archer much trace of the larger outlook. His volume is illustrated with a number of woodcut portraits by Mr. Robert Bryden. These have some fine technical qualities, together with an unfortunate knack of vulgarizing their subjects.

orphan of nine, and was so unfeignedly horrified when his ward of nineteen threw herself once more into his hands, the reader experiences a feeling of actual relief and satisfaction.

An Ill Wind. By Mrs. Lovett Cameron. (Long.)

THE title of this story is a little puzzling. Presumably, however, the wind of misunderstanding and treachery which wrecks the love of the innocent heroine is not so "ill" as to do no one good; for when her first lover, a most weak and fatuous creature, proves to have been engaged when he proposed to her, and the second to have decoyed her up to London on false pretences, she is still able to reward a third admirer, the honest and devoted doctor whose acquaintance she makes, in the manner of Thisbe and Pyramus, by conversations through her chamber wall. There is something original in these advances of Herbert Wyvern, her deliverer from durance vile in the London suburb; and the dialogues between the haughty beauty of Eaton Square and her companion Sammy are not unamusing; but we have seen better work from the author. The failure is not in construction—rather in the unattractiveness of most of the characters.

The Ambassador's Adventure. By Allen Upward. (Cassell & Co.)

THE French ex-ambassador of Mr. Upward's 'Secrets of the Courts of Europe' was a pleasant creation, of whom we expected to hear more. Instead of using him again as a teller of short tales, his creator has now employed him for one as good as that of the King of Sweden and the Freemasons in his former volume, but of such calibre as to take rank as a novel. In this (as in M. Abel Hermant's 'Le Sceptre') the Archduke John of Austria plays the chief part, though a wholly different part. He saves the boy King of Spain from the Anarchists, by whom he is himself stabbed, instead of becoming, as M. Hermant made him, the Emperor-King. As a matter of taste we object to the place in this volume of the Queen of Spain, but Mr. Allen Upward may perhaps fairly reply that his fantasies are too fantastic to matter. The charm, however, of the Ambassador is that he makes his wildest stories seem for the moment true. The Ambassador goes wrong when he utters the *obiter dictum* that "it is only in royal circles that the custom of men addressing one another by their Christian names any longer obtains." It has long been revived in "smart" society both in England and in France.

Miss Pauncefort's Peril. By Mrs. Charles Martin. (Long.)

IN this story the interest depends on the development of character. The peril to which Miss Pauncefort is exposed is spiritual: a Roman Catholic, she is willing to marry a man who has been divorced. Miss Pauncefort's own struggle, mental and moral, the semi-sincere comments of a society woman, and the arguments of a strong but somewhat stern missionary priest are the chief elements in the evolution of the decision ultimately attained. For a novel so analytical a fine literary faculty is needed.

So much attention is necessarily centred on the actual language of the principal persons that it must be capable of bearing close scrutiny. This is where Mrs. Martin has failed. The effect of a strong story with some fine realizations of character is neutralized by a style that is diffuse, redundant, and weak. The constant use of the exclamation "My goodness!" is also rather irritating. Every important character in the story makes use of this phrase to express surprise. Slovenly workmanship is perhaps the most common fault of modern writers, who, with a few brilliant exceptions, seem to have abandoned the idea that they are craftsmen, the exponents of a beautiful but difficult art. This fault has spoilt what might have been a very good book.

A Gallant Quaker. By Margaret H. Robertson. (Methuen & Co.)

THE author would have us obey "Elia's command, to love the early Quakers." Certainly she has described several interesting personalities, with the mixture of gentleness and tenacity characteristic of the sect; and though the story of their troubles and adventures cannot be called wildly exciting, there is sufficient verisimilitude about it to make it fairly interesting to the general reader. From an historical point of view there seems a rather disproportionate amount of blame cast upon the Stuart monarchs for the misfortunes of the children of light. It was at the hands of the Cromwellians and of the Puritans of America that they endured their worst calamities. But, in spite of Penn's Court influence, no doubt they were treated at a later date with a harshness which their undoubted perversity by no means excused. As the writer disclaims any detailed historical accuracy, the book may pass as a fair general presentment of the traits of a remarkable body of sufferers for the sake of conscience.

Wheels within Wheels. By Huan Mee. (Ward, Lock & Co.)

THIS is a story of "dual personality" cast in a melodramatic mould. Hypnotic suggestion is apparently out of date, but the subject is controlled by a "scientific fiend." The hero takes counsel with a doctor at the Salpêtrière, who finds an analogy (perhaps rather difficult to see) to the case of the heroine in that of a patient at that institution. The action begins in England, continues in Paris, and ends in Moscow, where the Tsar, aided by the dual personality, her lover, and the scientific fiend (really Prince Ivan, but throughout the story Alexander Stefernof), forcibly dissolves the all-powerful Society of the Maltese Cross, nominally Nihilistic, but actually manipulated by the imperial police for its own equally nefarious purposes. The Russian part of the book is by far the best, but the characters throughout are mere puppets, always talking of war to the knife, gulping down draughts of brandy, &c. The love interest is the stagiest of all.

The Marriage of Laurentia. By Marie Haultmont. (Sands & Co.)

THIS novel is in many respects remarkable: intensely emotional, fervently pious, full of minor literary flaws, petty in many respects,

very feminine, and at all its crucial points alight and alive with passionate conviction. It is the story of what Churchmen call a "mixed marriage"—one, that is, in which husband and wife have been brought up under the influence of different Churches; in this case, Catholic and Protestant. From this book the unprejudiced reader might gather that the barrier dividing members of the two great branches of the Christian Church one from the other was more insurmountable than that which might be supposed to separate Christians from non-Christians. And in view of this dismal suggestion it is perhaps well that the type to which this book belongs should have become almost extinct. If it has a purpose (and it were hard to conceive of religious emotionality so poignant in a novel written without an aim), the conversion of Anglicans to Roman Catholicism must be that purpose. This being so, the story is admirably calculated to defeat its own end by reason of the intensity of its bias. "I suppose grandmamma is like a great many other Protestants; she would become a Catholic to-morrow if she could only believe," remarks the heroine, the Laurentia of the title. The sentence is highly ambiguous, but one knows quite well the author's meaning. The intense flavour of this story may appeal to some, but calmer minds it will not touch, whilst to the broad and the lax such a piece of special pleading must needs act as a thrust in the direction of scepticism and freethought.

Anne Scarlett. By M. Imlay Taylor. (Chicago, McClurg & Co.)

THIS is one among the great company of novels which have reached us from America this year. They are to be divided into three classes: stories which are derivative reflections of European models; stories derived from American models; and stories genuinely American and genuinely original. The first class is numerically far ahead of the others, but in every other sense below them. 'Anne Scarlett' belongs to the middle class, and is a pale simulacrum of Hawthorne's 'Scarlet Letter.' Its heroine is a Boston beauty of two centuries ago, and the affianced of a young English colonist in Boston. To these comes my Lady Herford, decked in all the stale gauds of Whitehall, and accompanied by her weakling lord, whom she married for his money at a time when she herself was beloved of Master Francis Yule in Devonshire. The jilted Englishman emigrates to Boston, and forms the tie mentioned above. Many and devious are the melodramatic methods adopted by my Lady Herford to win her old lover from his Puritan sweetheart. These are of course doomed to failure, as the schemes of properly regulated melodramatic villains of the female sex must be. Therefore the Court beauty sets afoot a plot by which the rosy Anne is to be hanged for a witch. The reader is, so to say, led with Anne to the very gallows foot before virtue triumphs, powdered and painted vice, in the person of Lady Herford, dies in horrid remorse, and the heroine is folded to the manly bosom of Master Francis. The book is inconsiderable, by no means ill written, interesting in parts, but in no sense a creation.

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BOOKS OF TRAVEL.

A Vanished Arcadia. By R. B. Cunninghame Graham. (Heinemann.)—There is a highly romantic type of mind, the most characteristic conviction in which is that romance is dead. Events, communities, institutions, to appeal with charm to such minds must have passed or be passing hence. In men and women of but slender attainments this obsession makes for excessive tiresomeness. One has a vivid picture of the process in Browning's delightful 'Flight of the Duchess.' In persons of fair mental equipment and considerable wealth and influence the mania becomes merely an amiable weakness, productive of many gentle pleasures, such as passable sonnet-writing in the case of Charles of Orleans. In modern gentlemen of refined talent and literary bent it makes for the creation of books like 'A Vanished Arcadia,' and, redeemed thus by its good works, must be hailed as a blessing in the guise of a mental disorder. "If there is a charm in the unknown," one reads in this book, "there is at least as great a charm in the forgotten." And this our author proceeds to demonstrate in his own very fascinating manner. The same taste was displayed in his previous work, 'Mogreb-el-Aeksa,' which dealt with an empire and people that are daily dwindling and passing into the limbo of picturesque memories. This sentiment is a key-note to both books. Here is another, taken from their faulty side, a phrase appearing in both volumes: "that competition [commercial] which has made the whole world grey, reducing everything and every one to the most base and commonest denominator." The reviewer advisedly calls that portion of Mr. Cunninghame Graham's work which contains the greater share of such phrases as this its faulty side, and does so with the keenest possible appreciation of the general charm and merit of that work as a whole. The fact is that, like most of us, the author has his moods. In the happiest of them his style is made delightfully piquant by a very pleasing irony. Irony is the rapier of the literary man's armoury, and for its proper wielding a cool, deft hand is needed. In those of his moods which are not the happiest our author is fain to use the rapier as a sabre, and thus to fill the critic with regretful concern. He speaks, for instance, of "the regulation dinner party of the London season, where one sits between two half-naked and perspiring women, eating half raw meat and drinking fiery wines with the thermometer at eighty in the shade"; and of "the dim future when some shadow of common-sense dawns upon the world." As a fact, it is just that quality of "common-sense" in men and nations that the lover of vanished Arcadias least likes. The following is one among at least a dozen remarkably bitter references to modern Africa and the part played there by Europeans generally and Britons in particular:—

"To-day the European colonist in Africa labours less to enslave than to exterminate the natives; but if a body of clergy of any sect, having the abnegation and disregard of consequences of the Jesuits of old, should arise, fancy the fury that would be evoked if they insisted that it were as truly murder to slay a black man as it is to kill a man whose skin is white. Most fortunately our clergy of to-day, especially those of the various churches militant in Uganda, think otherwise, and hold that Christ was the first inventor of the colour-line."

That will scarcely do for readers who know Mr. Cunninghame Graham in his truer, his courtly vein. The reviewer knows something of ministers and missionaries in half a dozen corners of Africa, and is no partisan of theirs—few men who know half-savage lands are—but he never heard of clergymen who sought to justify the extermination of natives or to condone their ill-treatment at the hands of whites. Britain's faults in Africa are many, but oppression of natives is not among them. As

for the Jesuits in South America, one fancies that half the secret of their great hold upon our author's esteem may lie in the fact that they belong to the years that the locust hath eaten.

To turn, however, to a more pleasing example of the author's handling of the rapier:—

".....in fact, a victory of the same kind as those which since that time [the period of one of Spain and Portugal's inglorious successes among the South American Indians] have been most usual when well-armed European troops have faced half-naked, ill-armed savages, but which, of course, reflect no credit on the butchers, or at best just as much credit as a butcher rightfully receives when he defeats a calf."

That is legitimate. And here is a passage still more typical of that bent in Mr. Cunninghame Graham's mind which makes his work as a whole delightful, though seldom far from the articulation of regret:—

"Lastly, one priest in the settlement among the Toquistines had among his books copies of Cervantes and Quevedo: one hopes he read them half smiling, half with a tear in his eye; for your true humour is akin to tears."

But one might continue indefinitely quoting from a book of nearly three hundred large pages, nine-tenths of which form leisurely, discursive, generous, vivid, and wholly pleasing reading. 'A Vanished Arcadia' is a rambling account of the work of the Jesuits in South America and of their expulsion in the latter half of the eighteenth century. Reading its pages, one believes the good Jesuits truly made an Arcadia of Paraguay, and at the end of this admirable piece of special pleading one grieves with the pleader that all should be past and "forgotten, except by those who dive into old chronicles or who write books." But while Mr. Cunninghame Graham lives and works we are at least sure of that compensating exception he mentions, and the reviewer gratefully and sincerely hopes he will long be with us. It were ungracious to conclude a notice of this volume without reference to its author's preface, which is almost equal to that of his previous book of Moroccan travel, and delightful. Mr. Graham is truly Oriental in his love for what may be called the illuminating of books.

The Log of an Island Wanderer, by Edwin Pallander (Pearson), is written in a vein which a few years ago would have been considered too pronounced for a comic annual. It deals with half a dozen islands of the South Pacific from the very casual standpoint of a tourist in a Union Company's steamer, and not at all from the real traveller's point of view. The author is fond of expressing his horror of certain "poetry-destroying" matters, such as galvanized roofing and the like; but, by his leave, the present reviewer (who knows something of the islands here mentioned, and of a score of others in the South Pacific) would venture to assert that it was not at all the influence of galvanized iron, but a matter much more personal to the author, which for him proved "poetry-destroying" in Papeete and elsewhere. The flippant tourist's attitude towards a country and people intensely foreign to his own could never make for or permit realization of the true poetry of the islands, as Stevenson briefly rendered it and many an unknown man has felt it. The sight of a girl climbing a tree inspired Mr. Pallander to the remark that she was "as indifferent to vanity and vertigo as her sister—the one chewing ginger root—is to lucre and lockjaw." "I once got shaved at a Chinaman's. I did it for the sake of an experience—which I got." Yet Mr. Pallander gives signs of being equal to better writing. One must needs assume that his pages suffer from over much of the careless haste of the tourist who desires to "do" a good deal in a short time. Somewhere towards the end of the volume we find these guileless words: "Hold hard. Our object is not to be facetious." The reviewer

has a suspicion that nowhere in these pages does the author attain his deliberate objective. But he is none the less occasionally entertaining, as in the description of his week aboard a little fruit-trading schooner; and this is entertainment which only the tourist, and never the real "island wanderer," could have provided. The book contains thirty-two good reproductions of tolerable photographs, and is nicely printed.

En Chine: Mœurs et Institutions, Hommes et Faits, par Maurice Courant (Paris, Félix Alcan), consists of reprints of certain articles by the author on matters relating to China which have lately appeared in Parisian periodicals. M. Courant was interpreter to the French Legation at Peking for a considerable period, and therefore speaks with authority on the subjects of his pen. He writes in an easy and interesting style, and has succeeded in conveying in his chapters an accurate general idea of the people and their surroundings. He is very strong (and justly so) on the advantages to be derived by merchants in China from a knowledge of the language. The jargon "pidgin-English" in which all mercantile negotiations are now carried on is a disgrace to civilization, and the sooner it disappears the better. In the old days, when nine-tenths of the trade were in the hands of Englishmen, and when a residence of a few years in China enabled a man to return home with a fortune, it did not much matter in how slipshod a manner business was conducted. But now the conditions are entirely changed. A keen competition has sprung up among all the commercial nations of the world, a competition which has so affected profits that a man can only hope to realize a competence after a lifelong residence in the country. The old system of transacting all business through pidgin-English-speaking *compradores* still exists, and M. Courant points out with justice how great an advantage a man would possess who, having a knowledge of the language, was able to deal at first hand with the native trader. This is unquestionably true, and we trust that M. Courant's words will bring home the truth of his argument to the minds of China merchants generally. During his residence in China M. Courant made a careful study of the social condition of the people, and in a series of interesting chapters he gives the results of his observations. He points out with truth that, contrary to the generally received opinion, the government of China is virtually a democracy; that the Emperor and his advisers do little more than register the will of the people; and that the mandarins, who are commonly supposed to exercise autocratic control, as a matter of fact can do so only when they act in conformity with the popular views. It not unfrequently happens that when a mandarin attempts to impose unduly on the people within his jurisdiction they rise against him, and cases are not uncommon where they have held him a prisoner until he consented to countermand his obnoxious imposition. Such general action is easily enforced, since each trade is incorporated in a guild which exercises complete control over its members. At a word from the central authority an offending trader becomes ostracized, and can only recover membership, and with it his business, by doing penance to his guild. Even beggars have their guilds in towns and cities; and so powerful are these social pests that in Peking their patron is no less a person than Prince Tuan, the uncle of the Emperor. Women form the only section of the community which is unrepresented by any corporate authority, and they suffer in consequence. They are treated like chattels, and though their condition may not be quite so parlous as it is commonly represented to be, it is yet such as leaves much to be desired. In their youth

they are regarded as encumbrances, and when arrived at woman's estate they are only tolerated as the possible mothers of sons. These are degraded and degrading conditions, but happily they are modified by the influence which each woman is able to exercise on her own behalf. In some of the concluding chapters M. Courant treats of the course of recent events in China, and traces the causes and results of the *coup d'état* of 1898 and of the later action of that most objectionable person the Dowager Empress. Altogether his volume gives a very good general idea of the empire as it exists at the present day.

CHRISTMAS BOOKS.

In whatsoever colour or shade of colour the fairy books edited by Mr. Andrew Lang appear, they are always filled with stories that will please children of all ages. *The Violet Fairy Book* (Longmans & Co.) is one of the best of the series, for, as the editor and his band of workers have gone to the fairy literature of the less known countries to fill it, there is more that is comparatively new. Russia, Servia, Esthonia, and Roumania have contributed the largest part of the stories. They are well and carefully translated, or adapted from other people's translations, and generously illustrated; and as that part of the work has been done by Mr. H. J. Ford, it is needless to say it is well done.

Mrs. Molesworth is one of those authors who can make a pretty little story out of almost any materials. She never obtrudes a moral, though a moral is always to be discovered. *The Blue Baby* (Fisher Unwin) will be very popular, and deserves to be so. It is illustrated—or, as she prefers to have it, "pictured"—by Miss Maud C. Forster.

In *Held to Ransom* (Nelson & Sons) Mr. F. B. Forrester has written a stirring tale of Spanish brigands. The experiences of the English boy captive, his relations with his mysterious uncle, and the chivalrous Juan Ronquillo will make good reading for boys, especially Frank's loyal adherence to his word under the most trying temptations. — *For the Colours*, by Herbert Hayens (same publishers), is a well-considered compilation, a "boys' book of the army," to quote the sub-title. From Hastings to the second Transvaal war is a long stretch of narrative, but it has been covered, and we think judiciously and accurately. Many illustrations add to the attractiveness of the volume.

When we open a juvenile book and see on the frontispiece a very pompous-looking frog, attired in a large and very stiff collar and a spotted necktie, holding converse with a schoolboy of an inquiring mind, who is wearing an Eton jacket, we begin to know what to expect, and rather shrink from making further acquaintance with the work in question, feeling that it is nothing more than a very remote descendant of the inimitable 'Alice in Wonderland.' *Baker Minor and the Dragon* (Pearson) is, however, very readable, and sure to be popular, especially with boys, for Mr. G. E. Farrow knows how to cater for them, and tells a story with much spirit. Mr. Alan Wright's illustrations, too, are good and appropriate.

The Rainbow Garden (Brimley Johnson) is the title of a collection of pretty, fanciful little stories, written and illustrated by Miss Gratiana Chanter. Some of these are well told. — On reading the preface to *Pillow Stories* (Grant Richards), by S. L. Heward and Gertrude M. Bradley, we were pleased to see that they "are intended for children of all ages and sizes," because we liked them ourselves. They are very nice, good little stories, founded for the most part on the scanty information supplied by nursery rhymes, but they are prettily told, and illustrated presumably by one or both of the authors.

Blazing Arrow. By Edward S. Ellis. (Cassell & Co.)—This 'Tale of the Frontier' is a good average specimen of its kind. The scene is Kentucky, and the player of the title rôle is a chief of the Shawnee Indians, who hates the white settlers and more especially young Wharton Edwards, his rival as a runner. There is a race for life between them, followed by a night of adventures; and in the end Edwards and his Irish companion Larry are saved from the Indians by the help of Blazing Arrow's brother, the half-crazy Red Crow. Simon Kenton, the best scout in Kentucky and Ohio, also plays his part; and there is the inevitable bear. The style is in general at least equal to that of many a more ambitious work, though not above criticism.

Dr. Gordon Stables is quite himself in *With Outlass and Torch* (Nisbet & Co.). The cheerful ward-room of the Polecat contains some excellent boys, whose chaff and fun are not at all affected by the grim scenes of war in which they are for the most part engaged. The hunting of slaves on the East Coast of Africa has never been better described; and the author vouches for the general truth to life of scenes and characters—a very important element in most boys' enjoyment of a story. — *Scouting for Buller*, by Herbert Hayens (Nelson & Sons), relates the adventures of a young Englishman bred in the Transvaal, who escapes to the English camp after being commanded by the amiable Viljoen, and takes part in the fighting round Ladysmith, Spionkop, Lydenburg, and elsewhere. Incidentally the writer speaks highly of General Buller, who certainly lost no popularity among his own men. The story is well told, and in a temperate spirit.

Santa Claus's Partner. By Thomas Nelson Page. (Grant Richards.)—The softening of the heart of a millionaire by a little girl makes a good Christmas story in Mr. Page's skillful hands. The Christmas tree and the toys that he lavished upon his little friend and her companions may well make children's eyes sparkle. One does not quite know what sort of children the book is meant for. Part of it seems rather beyond the sphere of interest of an English child, but possibly the normal American child knows enough about business not to be bored by talk about securities and boards and such things. The book is illustrated with coloured pictures, which make it rather expensive, but the artist, Mr. W. Glackens, has drawn some very difficult subjects with much success.

Jim's Sweetheart, by E. L. Haverfield (Nelson & Sons), is the sort of book which is less adapted to children than to "grown-ups" like the pretty Miss Kirke, who is the object of little Jim's calf-love. The jealousy of a child of seven may no doubt be a bitter agony to the precocious mite itself, but it is hardly likely to afford good reading for the nursery. Boys will, however, like Jim's adventures among the Irish "barkers" at the time of the flood, and certainly sympathize in his feud with his detested rival Hector.—Good measure and pressed down is provided by the veteran George Manville Fenn in *Ching the Chinaman* (S.P.C.K.). The brother "middles" Bob and Fred are engaged in the late operations in China, and, falling into captivity, are relieved by the fidelity and ingenuity of their Chinese friend, whose conduct at first has exposed him to natural suspicion. Mr. Ching's pidgin-English is somewhat oppressive, but we doubt not most boys will like the story.—*The Brown Bird*, by Edith Cowper (same publishers), is marked by a strong religious purpose, and as "a story of adventure off the South Coast" is fairly readable. The old Cornishman who owns the boat which gives title to the tale, his daughter, and their neighbour the pilot's widow are distinct if simple characters. The discovery of the treasure in the garden, which delivers Esther and her father from the clutches of the miller, is a rather naïve con-

ception.—In *The Days of St. Anselm* (same publishers), by Gertrude Hollis, describes with a good deal of zeal and minuteness the troubles of the Church in the days of William Rufus. Some serfs of the monastery of Christchurch, Canterbury, provide the thread of fiction which serves to string the didactic elements together.—A suitable collection of fairy tales is that related by *The Whispering Chair* in the person of Beatrice Radford (same publishers). The little folks in the old manor house are fortunate in meeting with so fanciful and intelligent a piece of furniture.

OUR LIBRARY TABLE.

Aylwin continues its triumphant career in a new "Snowdon Edition" (Hurst & Blackett), for which Mr. Watts-Dunton writes a graceful preface, in which he speaks of the new friends the book has brought him, adding a reply which was hardly necessary to some critical objections, and some interesting details concerning the personality of the gipsies whose charm he has brought to so many readers. About the "too close portraiture" of characters from life we are not wholly convinced. One must consider that it is the day of the indiscreet, who, unlike the true artist, preserve the worst part of their friends in print.

We rather regret the time which has been given to the perusal of *A Ribbon of Iron*, by Miss Annette Meakin (Constable & Co.). The book describes a recent trip across Siberia by the author and her mother, and it tells nothing that is of moment. There is no road which, considering its want of interest, has been so frequently described in print as that through Omsk, Tomsk, and Irkutsk, while "the seven rivers" and all those parts of the Russia of the future which lie a little off it are hardly known to the public. The pages on Siberia in 'Robinson Crusoe' are interesting, and there is still plenty of material for those who have the equipment necessary. Miss Meakin has not—she cannot even speak Russian. Want of preparation for the journey causes our author to describe as distinctively Siberian things which are common to the whole empire, and even things which prevail universally outside of England. That a bit of the rope with which a criminal has been hanged is lucky is a superstition, for example, as rife in Paris as in Irkutsk. Some of the blunders, too, show an astounding confusion in Russian history. Alexander I. is said to have resigned the throne in favour of Constantine, who in turn resigned in favour of Nicholas. It cannot be said that this is a mere slip, for Alexander I. is several times named in this connexion, and again identified as having died at Taganrog. "The Decabrists" are mentioned, but not connected with the Constantine-Nicholas succession, and apparently not understood. So, too, in Japan, the author picks out, of all the matters that might be named, a dinner in a place of public entertainment which opens into a garden with a miniature lake. But every such place in Japan does so. The "west winds which blow from the Pacific" and moisten the Amur Province are doubtless easterly—but this seems to be a mere slip.

With Paget's Horse to the Front, by Trooper Cosmo Rose-Innes (Macquenn), is readable for the general public, but without value as a work on the war. Paget's Horse were in the surprise of Sir Charles Warren, and also in the failure to relieve Col. Hoare at Elands River which damaged Sir F. Carrington. We turned at once to the accounts of these two unfortunate occurrences, of which there exists no official record of any value; but we learnt nothing from our author. The shooting test "passed" by Paget's Horse was, by his account, valueless; not more than half the men could ride. The officers of that same body were also,

in his opinion, mostly incompetent. The force was badly handled in its organization in South Africa by error of judgment on the part of the military. The surprise of May 29th remains a discreditable incident unexplained, and the author does not justify the words "another British victory"; while the subsequent "retreat from Elands River had a very disastrous effect."

DR. MILLER MAGUIRE, the army "coach," one of the most excellent of military writers, but given to be a little discursive, is at his best in editing a handbook to *The Military Forces of the Crown, their Organization and Equipment*, by Col. W. H. Daniel, an army instructor (Cassell & Co.). The book is intended for examination purposes, and seems accurate.

MESSRS. DENT & Co.'s edition of *Boswell's Johnson*, in three volumes, has many good points and few disadvantages beyond the size of the books, which may appear cumbersome to some. The binding is tasteful. The sixth edition of the text (the last before Croker's) has been wisely chosen, and the editor, Mr. Arnold Glover, has added a few notes at the end. A reference to these should have been made in the text, and they are occasionally too brief for readers who may desire to go further into the history of the period. Thus a reference should have been made to Mr. Dobson's account of Oglethorpe, but it is fair to add that a wide knowledge is shown of the most modern sources. This last writer contributes an admirable note on Johnson's residences, which is further supported by a map of old London ingeniously printed as an "end-paper." The general accuracy of the book is gratifying, but only what we expected from a Johnsonian like Mr. Glover. The illustrations comprise several portraits, and topographical sketches by Mr. Raitton, who knows how to produce an excellent effect with his old buildings, if they are occasionally rather sketchy. The index—a matter of unusual importance in a discursive book like *Boswell's*, which lacks chapters—is pretty good, but might have been enlarged. The present reviewer made a better one for himself long ago.

MR. BERNARD SHAW'S delicate and now revived bantling, the "novel of his nonage," *Cashel Byron's Profession* (Grant Richards), provides him with an opportunity for several of his amazing and amusing outpourings—a play on the same subject, "which is a product of the British law of copyright," written in blank verse and in a week—and some crushing remarks on pugilism in fact and literature. Several writers are severely thrashed, but Borrow and Tom Hughes, two of the most confirmed supporters of the fist, are not noticed. Mr. Shaw is so clever that he does not need to recommend himself by rotten verbiage like "pathosticate."

Travels round our Village, by Eleanor G. Hayden (Constable & Co.), shows a pleasingly just appreciation of the Berkshire dialect and character. Many of the sketches are reprints. The author is not particularly good at description of rural scenes—in fact, this part of her work often shows deft penmanship without much of the deep appreciation which comes of intimate knowledge. We mean that the writer on the country ought to have been born and bred there in order to enter into its beauties and oddities to the full. Miss Hayden gives us this impression when she talks of her human figures, but hardly in her elaborate rustic descriptions. Primitive as the labourer may seem, the author is quite right in hinting his invariable shrewdness where his own advantage is concerned. Mr. L. Leslie Brooke's illustrations add to the attractiveness of the book.

The charms of the open air and the village are similarly exhibited by Mr. Walter Raymond in

The Idler out of Doors (Grant Richards). We have already had occasion to remark on the author's intimate knowledge and enthusiasm concerning the West Country. Much of this book is "real Zumerzet"; there is pathos in the account of the return of a discarded lover, and of two old backword players who actually fell to with sticks in their rheumatic age. We persevered into these things, though we were nearly brought up short by the first chapter 'In Praise of Idling.' Mr. Raymond's arrangement of single sentences as paragraphs is maddening, as is his gushing about a happy little brook in thoughts better expressed a hundred years ago. And he falls into the common vice of those who perpetrate elevated prose remarks—blank verse.

THE sixth edition of *Dr. John Brown and his Sisters Isabella and Jane* (Black), a charming record of a charming man, should not be missed. Prof. Crum Brown's new introductory note is excellent.

THE literature which finds its inspiration in the lost land of childhood has not yet assumed such proportions that its charm should be in danger. Books for children are too often an outlet for vapid nonsense, but books about children have hitherto for the most part fallen to the task of writers well endowed with an appreciation of the poetry of life. *The World's Delight*, by Mary J. H. Skrine (Lane), is a series of careful and charming studies dealing with children of all classes and temperaments, most successful when the children are depicted in their own mimic world, less so when they are made to play their part in more real surroundings. The author knows the child intimately, and she evinces a faculty of observation which, supplemented by sympathy and humour, gives her book character and distinction. The seriousness of children, their attitude of scepticism to things they cannot understand, their power of realizing the objects of their imagination, and their genial scorn for older people who cannot enter into the spirit of their "imaginables"—these and other things are set forth with rare skill. Unfortunately the book is marred by two or three studies which the most tolerant criticism could not overlook. In these the author seems to have lost all restraint and all power of discrimination, allowing the grotesque to develop into the absurd, and making impossible demand upon the credulity of her readers. Except for this the book is notable; and in one study, that entitled 'Pyllis,' the grotesque is turned to excellent effect.

M. FÉLIX ALCAN, of Paris, publishes *Disraeli*, by M. Maurice Courcelle, in the series "Ministres et Hommes d'État," in which one other British life is announced—Gladstone, by M. de Pressensé. M. Courcelle's study is excellent, though the proof-reading has been careless in no ordinary degree. "Whig" is spelt in three ways, and O'Connell is misspelt throughout the volume. Beckford we hardly expect to find right in France. The author does not discuss doubtful questions, but assumes an air of certainty: he simply states of the birth and circumcision that Disraeli was born in "King's Road, Gray's Inn, 21 Dec., 1804," and circumcised "in the traditional fashion"—i.e., we suppose, on the right day. For a Frenchman, M. Courcelle has a keen interest in the High Church position and in the Ritualist controversy, and makes a defence of Disraeli's attitude, or attitudes, which is calculated to please English Churchmen of every shade—a triumph. When he comes to "Imperialism" M. Courcelle makes Disraeli frankly imperialist in the modern sense, and conceals the anti-colonial and "anti-bloated armaments" posture of the days when Disraeli was using Bright against Palmerston. The book is calculated to give great pleasure to thick-and-thin admirers of Disraeli, as being a complete philosophical defence by an unprejudiced

foreigner of a career which it is not easy to defend in all its details. Disraeli's oratory, which was never remarkable, is much overpraised by the French author. In the bibliography Mr. T. P. O'Connor's book is omitted.

THE 'Statute Book' for the present year is out, being *The Public General Acts passed in the Sixty-fourth Year of Victoria and First of Edward VII.*, printed for the Stationery Office by the King's Printers. The price (three shillings) is high, but now fixed, and not variable by weight, like that of Blue-books. Let us hope that, if ever again we have a fat year of legislation, it will not be raised. The Factory and Workshop Act runs from p. 64 to p. 145, and forms nearly half the volume. The paper is wretched—worse even than usual, and not fit for such a work of reference.

WE have on our table *Hugh, Bishop of Lincoln*, by C. L. Marson (Arnold),—*Two Norfolk Villages*, by the Rev. H. J. D. Astley (Norwich, Goose),—*A Geography of South America, including the West Indies*, by L. W. Lyde (Black),—*Geometrical Exercises from Nixon's Euclid Revised, with Solutions*, by A. Larmor (Oxford, Clarendon Press),—*Précis and Précis Writing*, by A. W. Ready (Bell),—*Cicero: Select Orations*, edited, with an Introduction, by B. L. d'Ooge (Boston, U.S., Sanborn),—*Florentine Heraldry, a Supplement to the Guide-Books*, by H. Wills (Dean & Son),—*The Story of Alfred and his Times*, by M. Douglas (Nelson),—*In the Blood*, by W. S. Walker (J. Long),—*The Comedy of a Suburban Chapel*, by J. F. Causton (Hutchinson),—*Half-Way to Hades*, by Theo. Irving (J. Milne),—*Wheels of Iron*, by L. T. Meade (Nisbet),—*The Awakening of Helena Thorpe*, by E. R. Esler (Partridge),—*Lincoln's First Love*, by C. D. Wright (Chicago, McClurg),—*From the Heart of the Rose*, by H. Milman (Lane),—*The Court of Honour*, by W. Le Queux (F. V. White),—*Frédérique*, by M. Prévost, translated by Ellen Marriage (Duckworth),—*To-day with Nature*, by E. Kay Robinson (Grant Richards),—*An Idler's Calendar*, by G. L. Apperson (G. Allen),—*At the Shrine of Venus and The End of the Season 1899*, by M. Cook (Simpkin),—*Songs of Exile by Hebrew Poets*, translated by N. Davis (Macmillan),—*The Messiahship of Shakespeare*, by C. Downing (Greening),—*The Way of Perfection and Conceptions of Divine Love*, by St. Teresa, translated by the Rev. J. Dalton (Baker),—*The Triumph of the Cross*, by Fra Girolamo Savonarola, translated by the Rev. Father John Procter (Sands),—and *Bible Helps for Busy Men*, by Sir A. Coote, Bart. (H. Marshall). Among New Editions we have *A Manual of Psychology*, by G. F. Stout (Clive),—*The Incarnation, and other Poems*, by H. Hacon (Kegan Paul),—*The Student's Chemistry*, by R. L. Taylor and J. H. Wolfenden (Low),—*Only a Dog*, by A. Humble Friend (Seeley),—and *Three Dialogues between Hylas and Philonous* (Kegan Paul).

LIST OF NEW BOOKS.

ENGLISH.

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 - Dawson (W. J.), *The Man Christ Jesus*, roy. 8vo, 10/6
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 - Isaiah I.-XXXIX., explained by W. B. Barnes, cr. 8vo, 2/n
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Gyp, *Jacquette et Zouzou*, 3fr. 50.

CANON CARTER OF CLEWER.

CANON CARTER, who died at the end of last week at the great age of ninety-two, was one of the best known and most appreciated of the old Tractarians. With his removal about the last of the distinguished group of Christ Church Churchmen passes away. Among his Oxford friends and contemporaries were Gladstone, Bishop Wilberforce, Archdeacon Denison, and Keble. He was a first-classman of his year, and showed a considerable taste for general literature. His father, the Rev. Dr. Carter, was rector of Burnham, Bucks, and Thomas Thellusson Carter was ordained in 1832, and soon afterwards became curate of that parish. In 1844 he was presented to the important rectory of Clewer, which he held until his resignation in 1880. In early days he was a man of vigorous sympathies, which took the direction of what would now be termed Christian Socialism. One of his first literary ventures was a spirited exposure of the shockingly insanitary condition and overcrowding of the town of Windsor, together with various practical suggestions for remedying the evils. His three sermons about the Irish famine, on the occasion of a national fast being proclaimed in March, 1847, are remarkably powerful, and at the time created a good deal of discussion; they produced sympathetic letters addressed to him from both Newman and Manning. In 1849 the House of Mercy at Clewer was established, of which the Hon. Mrs. Monsell was the first superior. Of this house he was warden till the time of his death. Of its history and foundation he wrote several accounts, and his 'Memoir of Harriet Monsell,' first printed in 1884, passed through various editions.

Several of the devotional manuals that he wrote in the sixties, such as 'The Life of Penitence' and 'The Life of Sacrifice,' were chiefly intended for use in sisterhoods. Besides much fugitive work, his theological writings took a more substantial form in volumes under the general title of 'Spiritual Instructions.' These all show a profound acquaintance with both patristic theology and the later writings of the mystic school, and have had a considerable influence on High Churchmen. Canon Carter was a good French scholar, and recently translated and published 'Conferences on the Holy Spirit,' by the Bishop of La Rochelle. In the present year he wrote an introduction to a work on 'Eucharistic Sacrifice,' and was actually engaged in further literary undertakings at the time of his death. He was a man of exemplary life, thoroughly respected even by those whose views differed widely from his.

'WAR NOTES.'

3, Rue Robert Le Coin, Passy, Paris, October 21st, 1901.
 I SHALL feel obliged if you will allow me a little of your space in which to reply to one or two points in the review of Col. de Villebois-Mareuil's 'War Notes' which appeared in your issue of October 19th. Surely the writer has exceeded the bounds of fair criticism in implying that my translation of the colonel's "Carnet de Campagne" [sic]—not "letters..... sent by that officer from the seat of war to the *Liberté*," as your reviewer erroneously states, but a diary consisting of a number of small notebooks sent home after the writer's death—is unauthorized. One would have thought that the name on the title-page of so reputable a publishing house as that of Adam & Charles Black would have rid his mind of any suspicion he might have that the English edition was pirated. Moreover, my correspondence with the *Liberté* shows that the introduction by a well-known member of the French Academy (I fail to see how any great harm can be done to the circulation of 'War Notes' by omitting his name, though your reviewer appears to think otherwise) was also authorized. It was specially written for the *Liberté* to preface its serial publication of the "Carnet"; the *Liberté*, as the owners, authorized me to reproduce it; and, to indicate the circumstances under which it was originally published, the name of that newspaper is quoted at the bottom of the first page.
 FREDERIC LEES.

** We did not suggest—and we feel sure that no one reading our notice of 'War Notes' would think we suggested—that the book was a pirated edition, or that the translation of the articles in the *Liberté* had been made without the authorization of the proprietors of that journal. What we said, and what we repeat—not as a suggestion, but as a statement of plain fact—is that the widely advertised "preface" by a member of the French Academy was not only not authorized by the author, but was translated and appended to the English edition of these 'War Notes' without his knowledge, he being unaware of the existence of an English version of his newspaper article until after its publication as a "preface" to this volume.

A NEW BOOK BY CHARLES LAMB.

IN the spring of this year I visited Ambleside to examine, by the kind permission of Mr. Gordon Wordsworth, the Lamb-Wordsworth correspondence in his possession. Among the letters there preserved which have either been published not at all or only in parts is one from Lamb to Wordsworth with the date February 1st, 1806, the concluding portion of which, and the only portion that has been printed—beginning "Apropos of Spenser"—will be found in all editions of the correspondence tacked on to the letter dated June,

N° 3862, Nov. 2, 1901
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1806: a mistake of Talfourd's or Talfourd's copyist, which every one else has repeated. In the earlier and unprinted part of this missive Lamb enumerates the books which he has just dispatched to Wordsworth by carrier from London. Among these is an edition of Spenser, leading to the "apropos." Also

"there comes W. Hazlitt's book about Human Action for Coleridge; a little song book for Sarah Coleridge; a Box for Hartley.....; a Paraphrase on the King and Queen of Hearts, of which I, being the author, beg Mr. Johnny Wordsworth's acceptance and opinion. *Liberal Criticism*, as G. Dyer declares, I am always ready to attend to."

There was the clue. On returning to London I searched the Museum Catalogue, but found no sign of a book called 'The King and Queen of Hearts' under any heading. The inference was that Lamb wrote the book for the Godwins, who at that time (February, 1806) were still putting forth their publications under cover of Hodgkins's name in Hanway Street; but those of Hodgkins's books which I could find in the Museum were without advertisements of other works at the end. In the Museum copy, however, of the first edition of 'Mrs. Leicester's School' (dated 1809, and issued by Mrs. Godwin from the Juvenile Library in Skinner Street late in 1808) such a list occurs, including among its promises:—

"Likewise, the following elegant and approved Publications, containing each of them the incidents of an agreeable Tale, exhibited in a Series of Engravings, Price 1s. plain, or 1s. 6d. coloured.

1. The King and Queen of Hearts: showing how notably the Queen made her Tarts, and how Scurvily the Knave stole them away.
2. The Little Woman & the Pedlar; with the Strange Distraction that seized her, and the Undefatigable Behaviour of her Little Dog on that Occasion.
3. Gaffer Gray, or the Misfortunes of Poverty, a Christmas Ditty.
4. Tom and his Cat: the Surprising History of a good Boy; who for his Diligence in his Learning was rewarded with a Fine Cat; and through the Clever Tricks of his Cat became Heir to the Throne.
5. Monsieur Tonson; a New Version of a Well-Known Merry Tale.
6. Mounseer Nongtongpaw: or the Discoveries of John Bull in a Trip to Paris."

Taking the publisher into account, there seemed very little doubt that the first book of this series (called "The Copperplate Series") was the one that I was looking for.

The next thing was to obtain a copy. This was less simple. As I have said, the British Museum Catalogue has no reference to it under any possible heading. Certain specialists in old children's books were asked, but they had never heard of it. The book was advertised for. All in vain. Ultimately the catalogue of the sale of the late Andrew W. Tuer's children's library (at Sotheby's, July 17th, 1900) was consulted, and there the book was, with two or three others, in lot 59. Messrs. Sotheby revealed the name of the dealer who had bought it; the dealer revealed the name of the collector for whom he had acted; and in a few days' time the collector—Miss Edith Pollock, whose house is a treasury of quaint juvenile literature—entrusted the little volume to me.

The cover, a yellow-paper wrapper, bears the following lettering and date, concerning which I have something to say later:—

The
King and Queen
of
Hearts
with the Rogueries of the
Knave
Who stole the Queen's Pies.
Illustrated in
Fifteen Elegant Engravings.
: : : : :
London :

Printed for M. J. Godwin, at the Juvenile Library,
No. 41, Skinner Street, Snow Hill; and to be
had of all Booksellers.
1809.

Price 1s. Plain, or 1s. 6d. Coloured.

This is the lettering inside the cover, engraved, as is the rest of the book, on copper:—

The King
and
Queen of Hearts
[Here a device.]
Showing how notably
the Queen made her Tarts,
and how scurvily
the Knave stole them away :
with other particulars belonging thereunto.
Printed for Tho^d Hodgkins, Hanway Street,
Nov^r 18, 1805.

Then we have the old rhyme of the Queen of Hearts, made familiar to the children of this generation by Caldecott's delightful pictures, and then—a verse and picture on each page—the paraphrase.

As 'The King and Queen of Hearts' is an illustrated book, and as Lamb obviously wrote up to the pictures, it does not lend itself to quotation to much purpose. But a stanza or so may be given:—

Behold the King of Hearts how gruff
The monarch stands, how square, how bluff!
When our eighth Harry rud'd this land,
Just like this King did Harry stand;
And just so amorous, sweet, and willing,
As this Queen stands, stood Anna Bullen.

Lo! Panto prostrate on the floor
Vows he will be a thief no more.
O King, your heart no longer harden,
You've got the tarts, give him his pardon.
The best time to forgive a sinner,
Is always after a good dinner.

One has very little difficulty in believing that Lamb wrote those lines. The drawings, which are unsigned, are quaintly amusing.

I do not want to pretend that this little book is of importance in adding anything characteristic to the body of Lamb's writings. It is indeed very slight; it lacks the sweet simplicity of 'Mrs. Leicester's School,' the natural charm of the 'Poetry for Children,' and it has no trace of the dramatic interest of 'Prince Dorus.' But the discovery is valuable in that it establishes—by the date 1805 on the engraved title-page—the fact that before the 'Tales from Shakespeare,' which are usually thought to be the brother and sister's first experiment in writing for children, Charles at any rate had tried his hand at that pastime. 'The King and Queen of Hearts' thus becomes his first juvenile work, the list of his and his sister's children's books (to date) now running: (1) 'The King and Queen of Hearts' (engraved 1805), by Charles Lamb; (2) 'Tales from Shakespeare,' 1807, by Mary and Charles Lamb; (3) 'The Adventures of Ulysses,' 1808, by Charles Lamb; (4) 'Mrs. Leicester's School,' 1809, by Mary and Charles Lamb; (5) 'Poetry for Children,' 1809, by Mary and Charles Lamb; (6) 'Prince Dorus,' 1811, by Charles Lamb; and (7) 'Beauty and the Beast,' 1811 or 1813, possibly by Charles Lamb. All these, except the earliest editions of the 'Tales from Shakespeare' (and possibly of 'The King and Queen of Hearts'), bear Mrs. Godwin's imprint.*

The only circumstance in the discovery that is not completely satisfactory is the date on the printed cover—1809. The date of Lamb's letter to Wordsworth accompanying the book was, as I have said, February 1st, 1806, and the date of the engraved title-page is November 18th, 1805; so that either Miss Pollock's copy is of a later issue, or the book was held back for three years and Lamb sent Johnny Wordsworth an advance copy. I am rather inclined to the latter hypothesis. A third possibility is that the 9 of the printed date 1809 is a compositor's error for a 6. Until an earlier copy is forthcoming we can hardly tell. Meanwhile I am only too glad to have the opportunity of making a facsimile of Miss

* I append these dates to 'Prince Dorus' and 'Beauty and the Beast' because they are those that are usually accepted; but Mr. W. C. Hazlitt has seen a publication of Godwin's dated 1809 which contains advertisements of both books. This would suggest that with the year 1809 Lamb bade farewell to writing for children and began his real work with the *Reflector* essays.

Pollock's copy, whether there be an earlier or not. The work is now in hand, and Messrs. Methuen will have it ready very shortly.

Mr. Tuer can have had no idea of Lamb's connexion with the book, since the catalogue of his sale contained, in addition to several Lamb items, two books that have been attributed to Lamb, but not 'The King and Queen of Hearts,' which was, indeed, many lots distant. These were 'Beauty and the Beast' (1811 or 1813) and 'Stories of Old Daniel' (1808), both issued by Mrs. Godwin. The case for Lamb's share in 'Beauty and the Beast' has already been amply discussed, and a facsimile of the book has been published; but this was the first time I had seen any suggestion that Lamb or the Lambs wrote 'Stories of Old Daniel.' Why Mr. Tuer thought so I cannot understand, unless he based the theory upon a sentence in Mr. Kegan Paul's 'Life of Godwin,' which might be held to imply such an authorship. On my consulting Mr. Kegan Paul, however, he tells me that there was no foundation in his mind for this belief, and that the sentence reads as it does through a printer's error. But an examination of the 'Stories of Old Daniel' is in itself sufficient refutation. In the first place, there is no trace of Lamb's manner in the book; in the second, the preface contains these words: "I have endeavoured to afford my young reader (to borrow the words of a simple and elegant writer*) 'little foretastes of the great pleasure which awaits them in their elder years.'" The asterisk refers the reader to a foot-note stating the reference to be to "Charles Lamb: see Preface to 'Tales from Shakespeare,'" a form of self-advertisement foreign to Lamb's nature.

Mr. Tuer's copy of 'Old Daniel' brought only a small sum, but his 'Beauty and the Beast' was knocked down for 45l.; 'Prince Dorus,' 1811 (known to be Lamb's only by a sentence in Crabb Robinson's diary), for 42l.; and 'Poetry for Children,' 1809, not quite perfect, for 81l. Facsimiles of each of these books were made by Mr. Tuer, and these have already in their turn increased their original value. The facsimile of 'The King and Queen of Hearts' will (for the present, at any rate) complete the set. Owners of original copies of the book, if any there be, may meanwhile feel confident of a certain percentage on their first outlay, if they decide to sell.

E. V. LUCAS.

PROF. LIDDELL'S 'CHAUCER.'

YOUR reviewer of my edition of Chaucer's 'Prologue,' 'Knights Tale,' and 'Nonnes Preestes Tale' in the *Athenæum* for September 21st imputes to me some lack of *esprit de corps* in that I, one of the editors of the "Globe" "Chaucer," say that mine is the first "really critical text" for these parts of the 'Canterbury Tales.' May I assure your reviewer that I had not the slightest intention either of disparaging the "Globe" text or of glorifying myself in using the words which I used?

What I meant to say was that my text for these parts of the 'Canterbury Tales' was the first to be made in the light of the results obtained by Prof. Zupitza's long study of the mutual relations and comparative value of the fifty or more MSS. of the 'Tales' that have come down to us. Mr. Pollard's, Prof. Skeat's, and even Prof. Zupitza's own text of the 'Prologue,' made for use in his classroom before he had ascertained the MSS. relations, however good they may be, do not possess this advantage. My claim to superiority over them was only that of possessing better tools—tools not before available.

Your reviewer has taken "critical text" in the loose and popular sense in which the phrase is used in England, where "critical" merely indicates that the editor has selected that particular one of a number of variant readings

which best satisfies his critical judgment. In this sense—and that your reviewer understands and uses the term in this sense is shown from his "criticism" of several of my readings quoted from the 'Knights Tale'—mystatement, besides being untrue and an unseemly boast, is a disparagement of Mr. Pollard's "Globe" text, which, though Mr. Pollard himself excuses his co-editors from being responsible each for the others' work, I nevertheless think is the best popular text of Chaucer yet published, because it adheres so closely to the Ellesmere MS. A text which is a copy of a single good MS.—and the Ellesmere is the best of the Chaucer MSS.—is far better than one which is patched by random selections from a number of MSS. whose mutual relationships are unknown to the editor.

When I used the term "critical," however, I was thinking of the German *kritisch*, as used by scholars: as so used the word designates a text constructed in the light of all the "critical" evidence obtainable, regardless of the editor's personal opinion as to the inherent desirability, so to speak, of one reading over another. In such a use of the term no "critical text" is possible until the mutual relations of the MSS. have been ascertained, for until that is done there is no way of discerning critical, essential, and significant evidence from evidence that is not significant, not essential, and therefore not critical.

As the use of the word "critical" in the sense of "being of such a character as to determine the true state of affairs" is not unusual in English, I concluded that to transplant "critical text" in the sense in which the phrase is used among German scholars was doing no violence to English idiom, and that it would be understood in the sense intended; but I was evidently wrong, for your reviewer is not the only one who has been offended by my statement, and I hasten to apologize to Mr. Pollard and his co-editors for my seeming discourtesy.

May I add that my theory of Middle English versification does not depend upon Chaucer alone, but is the result of considerable study of "critical texts" (in the sense explained) of Middle English poets in general, and is constructed with a view to accounting for some of the phenomena of Elizabethan English and modern English versification as well—in other words, part of a theory of English verse in general? I should be as eager as your reviewer to condemn the making of a text to fit a theory, and that is why I made the text and printed it substantially as it now stands two years before I wrote the part of the little book which treats of Chaucer's versification.

I am glad, however, that your reviewer had the discernment to notice that my account of Chaucer's versification follows new and somewhat original lines of treatment, even if he did unjustly charge me with having done violence to Chaucer's mellifluous rhythm to make it good. I have been surprised at the alarming unanimity with which this and other points of Chaucer scholarship which I had expected to be called upon to defend have been accepted; a little opposition of this sort is refreshing.

MARK H. LIDDELL.

* * In the meaning Prof. Liddell now assigns to the word the critical character of his text appears to depend (1) on the correctness of Zupitza's classification of the MSS. of the 'Pardoner's Tale,' and (2) on the applicability of this classification to the 'Prologue,' &c. Neither of these assumptions seems to us, although we have not had experience only to be obtained by a Chaucer editor, beyond dispute.

SALE.

MESSRS. HODGSON & Co. included the following in their sale last week: Pyne's Royal Residences, coloured copy, 3 vols., 23l.

Tudor Translations, a complete set, 50l. Burton's Arabian Nights, original edition, 16 vols., 33l. 10s. Lever's Works, 37 vols., 17l. 5s. Carey's Life in Paris, 11l. 10s. Egan's Boxiana, 5 vols., 9l. 15s. Folk-lore Society's Publications, 45 vols., 17l. 15s. Harleian Society, 18 vols., 11l. Warner's Illuminated MSS., first series, on vellum, 11l. A Page of the Kelmscott Chaucer, on vellum, 4l. 12s. 6d. The most important item in the sale—a copy of Watteau's works, which sold for 665l.—is referred to elsewhere.

Literary Gossip.

MESSRS. SMITH, ELDER & Co. are about to issue the 'Life of Lord Russell of Killowen,' written by Mr. R. Barry O'Brien, author of the 'Life of Charles Stewart Parnell.' In addition to a friendship with the late Lord Chief Justice which extended over many years, Mr. Barry O'Brien has had access to papers in the possession of the family. Lord James of Hereford contributes an appreciation of Lord Russell as an advocate, and there will be an estimate of his judicial career by the eminent lawyer who is now Mr. Justice Jelf. The work will include a photogravure of one of the portraits of Lord Russell painted by Mr. Sargent, two facsimile letters, and a facsimile reproduction of Lord Russell's "note" for his speech in the Colin Campbell case.

MR. MARION CRAWFORD's next story, 'The Harvest of the Sword,' is probably the most ambitious he has yet written, for in it he introduces a series of characters memorable in history and literature. It turns upon the struggles of the Guelphs and the Ghibellines, and Francesca da Rimini, Count Ugolino, and Dante are all introduced. The story will begin its career in the *Sphere* some time next year.

MESSRS. MACMILLAN & Co. announce for the early part of next year a volume of philosophical essays by Oxford men, edited by Mr. Henry Sturt. Among the contributors are Drs. Stout, Rashdall, and Bussell, and Mr. F. C. S. Schiller, well-known names among the younger generation of English thinkers. The object of the volume is to show how idealism may be combined with a fuller recognition of personal experience than is accorded by those who are just now the most prominent representatives of Oxford philosophy.

THE many admirers of Mr. Shorthouse, who have heard with anxiety of the very serious condition of his health—which indeed a fortnight ago gave rise to great alarm—will be glad to hear that under new treatment he has distinctly improved in power, and can now move about the room without much difficulty. But his weakness, which has now continued for more than a year, complicates the progress of recovery, and there is still some cause for anxiety.

FRANCES HODGSON BURNETT has developed and expanded her story entitled 'The Making of a Marchioness,' which appeared in the *Cornhill Magazine* during the past summer months, and the complete work, which gives the married life of the marchioness, will be published by Messrs. Smith, Elder & Co. next Friday. On the same date the firm will issue Mr. Morgan Robertson's new novel 'Richard

Halpin: a Romance of the New Navy,' which deals largely with experiences on board ship during the recent Spanish-American War; and four days later Miss Sarah Orne Jewett's novel 'The Tory Lover,' a love story in the historical setting of the American Revolution, with a portrait of Capt. Paul Jones of the Ranger in the foreground.

MR. JOHN STUART's new book, which will probably be called 'In Turkish Towns,' is all but finished. It professes to be no more than a record of travel, with some notes on British trade with Turkey.

At the first general meeting of the Text and Translation Society, to be held on Wednesday next in the rooms of the Society of Antiquaries, Burlington House, Dr. C. D. Ginsburg will give a short account of a recent discovery in connexion with the dual system of accentuation in the Decalogue of the Hebrew Bible.

MR. PATCHETT MARTIN, whose serious and prolonged illness has given cause for grave anxiety to his friends, has regained sufficient strength to undertake the voyage to Teneriffe, and sailed from London Docks on Saturday morning last. After a tour of the Morocco ports Mr. Martin will winter at Teneriffe.

MR. G. C. MACAULAY's admirable edition of Gower's 'Confessio Amantis,' which we lately praised, combined with his other more modern work, has won for him the Professorship of English Language and Literature at Aberystwyth, formerly held by Prof. C. H. Herford. Prof. Macaulay has about four hundred pages of his text of Gower's Latin poem 'Vox Clamantis' in type, and the rest is nearly ready for the press. He will begin his lectures at Aberystwyth this term.

THERE has been a great rush of subscribers for the limited edition of William Morris's remaining poems in his "Golden" type, announced by his trustees. It will be impossible to let subscribers for many copies have all they want, and those who have delayed to apply for one copy will not be able to get it, except at an increased price.

THESE limited editions are a profitable investment. Not to mention more familiar instances, the treatise of Tacitus issued by the Doves Press at 25s. is now asked for in vain at 6l. and 7l. The Doves reprint of the quarto 'Paradise Lost' is nearly ready, from the last edition published during Milton's life. It will, of course, reproduce the capital initials used for emphatic words, a point on which the blind poet evidently insisted, and to which Robert Browning always called attention when he read from his old quarto to a friend.

MRS. HUMPHRY WARD is to contribute another novel to the new volume of *Harper's Magazine*. Mr. Henry Harland, author of 'The Cardinal's Snuff-box,' will also contribute a romance; while Prof. George E. Woodberry is to supply a series of five papers on 'American Life and Letters.' Mr. Edwin A. Abbey has prepared a series of drawings illustrating Goldsmith's 'Deserted Village' for the same magazine.

MR. NORTHCOTE WHITRIDGE THOMAS has been appointed organizing secretary to the Society for Psychical Research.

THE Christmas number of *Cassell's Magazine*, to be published on the 25th, will contain contributions, among others, from Mr. Crockett, Mr. Le Queux, Mr. Quiller-Couch, and Mr. G. S. Street. Mr. Furniss will write on 'Some Parliamentary Funny Men,' and Mr. Tighe Hopkins on London a hundred years ago.

Drs. GRENFELL AND HUNT, whose publication of Lord Amherst's papyri has recently appeared, are now engaged in editing the first part of the collection found by them two years ago at Tebtunis when excavating for the University of California. The volume, in which Mr. J. G. Smyly, of Trinity College, Dublin, is collaborating with them, will consist entirely of late Ptolemaic texts discovered in the mummies of sacred crocodiles. Many of the official documents are of great size and well preserved, and throw much light on the internal history of Egypt B.C. 130-80, the most important being a series of forty-six decrees on a great variety of subjects issued by Ptolemy Euergetes II. near the end of his reign. Among the literary fragments are pieces of several anthologies, including part of a chorus from a tragedy mentioning Iphigenia. Owing to its extensive character the book will not be issued until the spring of 1902. By an arrangement between the Egypt Exploration Fund and Mrs. Hearst, who provided the money for the excavations on behalf of the University of California, copies of the first part of the Tebtunis papyri will be given to subscribers to the Græco-Roman branch as an annual volume.

PROF. JOSEPH WRIGHT is getting on so quickly with his 'English Dialect Dictionary' that he means to ask his subscribers to let him issue a double portion of it next year, in return for a double subscription. His etymological helper, the Rev. A. L. Mayhew, of Oxford, having broken down under the strain of work, has gone to the Continent for a rest, and another assistant has been found in the person of Prof. Skeat, of Cambridge, who has undertaken the etymologies of the *R* words, and has for the first time found the home of the word "rabbit" in Belgium. The Middle Dutch *robbe* was known before, but till now the final *t* had not been accounted for.

THE 'Oxford English Dictionary' is also at *R*, Mr. W. A. Craigie, the third editor, having finished *Q*; but *L-N*, in the hands of Mr. Bradley, the second editor, is only at *L*; while Dr. Murray, the editor-in-chief, has but just taken up *O-P*. We trust that all users of the 'Dictionary' will send slips for new words and senses of words, and earlier instances of them, to Oxford for the Supplement which must follow the big 'Dictionary.' We believe that the Delegates of the Clarendon Press mean to keep the Supplement continually in type, as they do their Bibles. In this way the original plates of the volumes already issued will never become valueless. Mr. J. H. Wylie has just found the word *beket*, a beam, in a French document in the Rolls of Parliament in 1382, whereas the 'Dictionary' date for it is 1602, from Carew's 'Cornwall.'

SARDOU's new piece 'The Barbarians,' with its sympathetic music by Saint-Saëns, has created a sensation in Paris, and the article by M. Romain Rolland on the

subject in the number of the *Revue de Paris* which Mr. Fisher Unwin has just published will be of great interest to the many admirers of both masters. The same number also contains a third instalment of the novel of Spanish rural life, 'Terres Maudites,' by M. V. Blasco-Ibanez, M. Gaston de Segur's impressions of Norway, an article by M. Georges Gaulis on the Sultan as a financier, and an article by M. Paul de Rousiers on the commercial relations of France with the United States.

MR. HOWARD WILFORD BELL sends us a prospectus of the 'Unit Library,' edited by Mr. W. L. Clowes and Mr. A. R. Waller, which promises books at a fixed price of a halfpenny for each twenty-five pages, a penny for a paper cover, and an equally small outlay for more permanent bindings. The scheme is spirited, though not so startling as Mr. Clowes thinks, or thought last summer. We have before us, for instance, two cloth-bound volumes of over 450 pages sold for a shilling each. We are pleased with the unusual catholicity of the list of the first hundred books to be issued. It includes the *Odyssey*, Virgil, Napier's 'Peninsular War,' and works by such different men as Kant, Delitzsch, and the creator of Jorrock. A book on the law which concerns the ordinary man would be a useful addition. We have before been surprised at British indifference to paper-covered books like those of Germany, and feel sure that only a firm front is needed to capture the poor and bookless man.

THE death by an accident of Major Charles A. Brown, of Taranaki, New Zealand, the son of Charles Brown and the "Carlino" of Keats, deserves a line of regret. The remarkable old man was run over and killed by a train in September. His gifts of books and other articles which had belonged to Keats have from time to time been noticed in our columns.

MR. J. K. STARLEY, whose death is announced from Coventry, besides his inventions in connexion with the evolution of the cycle issued what he called the 'Christian Bible,' in which the New Testament was placed before the Old.

GENERAL SIR WILLIAM BUTLER is preparing a paper on 'Cromwell in Ireland,' which he will read to the members of the Irish Literary Society.

THE yearly volume of *Cassell's Magazine* for 1901 will be issued in a few days, and will contain 'Kim' complete, with illustrations by Mr. Lockwood Kipling, Mr. E. L. Weeks, and Mr. H. R. Millar.

AT Cambridge the Senate is just considering the scheme proposed by the Library Syndicate for roofing in the eastern quadrangle of the library. After careful examination of expert evidence, we think the scheme fully justified both by the history and convenience of the library. The present site is central. A new site and a millionaire to build on it are not forthcoming. Meanwhile the library is suffering not only from lack of room for daily increasing books, but also from inadequate space to arrange those it has had for some time.

MESSRS. EYRE & SPOTTISWOODE have published for the Stationery Office a Return showing the application by local

authorities in England, Wales, and Ireland of funds for technical education, 1898-9, 1899-1900. This is a document of considerable interest both to specialists in education and taxpayers. Great as the sums in view are, the record shows that they are increasing rapidly, and yearly applied to a wider field. The subjects include such diverse employments and arts as vocal music, hedging, ditching, and thatching, brickwork, beekeeping, dressmaking, type-writing, algebra, German, Spanish, cookery, laundry-work, sick-nursing, leather-work, commercial law, poultry-keeping, horticulture, the making of gas and toys, and the "duties of a citizen," about which London generally is both ignorant and indifferent.

CANON J. B. BAGSHAW, of Richmond, whose death is announced, wrote some years ago a volume entitled 'The Threshold of the Catholic Church,' which has passed through many editions; and up to almost the last day of his life he was engaged in passing the proofs of a new work, 'The Treasure of the Church,' to be issued by Messrs. Burns & Oates.

OBERST HEINRICH VON LÖBEL, whose death at the age of eighty-five is reported from Berlin, made a wide reputation as an expert in military literature. He was the editor for several years of the well-known *Militär-Wochenblatt*, and the founder and editor of the *Jahresberichte über die Veränderungen und Fortschritte im Militärwesen*, a record which England might well imitate.

THE popular Russian novelist Maxim Gorki is reported to be extremely ill, and has been sent to the South by his physicians, who say that if he were to remain in Nijni-Novgorod his life would be in danger.

MESSRS. F. MULLER & CO., of 10, Doelenstraat, Amsterdam, write to ask our assistance in procuring the following pamphlets, which are needed for a scientific publication: 'The Effects of Civilization on the People in European States,' by Charles Hall, 1805, or second edition, 1849; 'Labour Rewarded: the Claims of Labour and Capital Conciliated, or how to secure to Labour the Whole Products of its Exertions,' 1827, and 'Practical Directions for the Speedy and Economical Establishment of Communities, on the Principles of Mutual Co-operation, United Possessions, and Equality of Exertions and of the Means of Enjoyment,' 1830, both by William Thompson; and 'Popular Political Economy: Four Lectures at the London Mechanics' Institution, by Thomas Hodgkin, London, 1827, 12mo.

WE note the appearance of the following Parliamentary Papers: Report on the Manuscripts of the Duke of Portland, preserved at Welbeck Abbey, Vol. VI. (1s. 9d.); and Technical Education, Application of Funds by Local Authorities (1s. 10½d.), the paper to whose remarkably comprehensive character we draw attention at the top of this column.

SCIENCE

Contributions to the Comparative Anatomy of the Mammalian Eye. Chiefly based on Ophthalmoscopic Examination. By George Lindsay Johnson, M.D. (Published for the Royal Society by Dulau & Co.)

AMONG recent scientific publications there is an article in the last volume of the *Philosophical Transactions* of the Royal Society of London which is certainly one of the most weighty and important contributions to biological science which have appeared for many years. Any one of the bold and original theories enunciated in Dr. Lindsay Johnson's voluminous thesis would in itself suffice to establish a reputation. This account of his researches seems with interesting and hitherto undreamt-of facts in zoology and ophthalmology. The author has systematically examined the eyes of all the natural orders of the mammalia, excepting only the whales and Sirenia, of 103 genera and 47 families, by means of the ophthalmoscope. He has made, with the assistance of that eminent scientific draughtsman Mr. A. W. Head, over 150 direct water-colour drawings of the back of the eye, showing the details of the retina and choroid in each and all of these animals. Fifty of these drawings have already been reproduced in the present volume by some of the finest specimens of chromo-lithography we remember to have seen. Dr. Johnson has surmounted difficulties and encountered adventures which would have discouraged most investigators in a very early stage of their researches. Examinations of the eye of the lion, ocelot, bear, wolf, sea-lion, rhinoceros, boar, &c., through a delicate instrument for hours at a stretch, and at a distance of half an inch, are tasks not to be lightly undertaken.

By steady perseverance for eight years Dr. Johnson has succeeded in examining nearly all the families and genera to be found in the zoological collections of Europe. He has now made the striking statement that the aspect of the *fundus oculi* in the mammalia is so varied and yet so definite in the various genera and families as to constitute a system of mammalian classification of greater accuracy than any existing single method. His consequent classification closely follows the latest arrangement of Gadow and Haeckel, but he has amplified and further analyzed any established subdivision. Very little examination of the plates will render this clear; and the new method, with little aid, should be of immense service to zoologists—especially in giving, as it were, a casting vote in doubtful or disputed cases of classification. Each of the eleven chapters comprising Part II. is an account of an independent investigation.

One of the author's most revolutionary opinions is that the red-orange reflex in man is due entirely to the choroidal pigment, and that the blood-vessels have no part in producing this phenomenon, as has hitherto been taught. The whole question of the colour of the *fundus oculi* is very fully treated; and every point is beautifully illustrated in the plates, which, without being diagrammatic, have just that amount of educational improvement on nature, as seen through an instrument, which is desirable for the student.

The chapter on reversions of type and vestigial relics is especially interesting from an evolutionary point of view. Traces of the pecten, and even a functionally active pecten, are shown to exist in a large number of mammalian eyes. Hitherto this gland has been found only in the birds and reptiles. Retinitis pigmentosa is shown to be the normal healthy condition in the galagos, a family of lemurs, which are only active nocturnally. Dr. Johnson believes that he has conclusively demonstrated that this happily uncommon disease, which in man invariably ends in blindness, can be prevented from doing so by making the patient wear glasses which only allow certain parts of the spectrum to fall on the eyes, thus simulating the condition of a nocturnal animal, his theory being that in man the disease is really a reversion to this condition. The author has also discovered that the divergence of the optic axes from parallelism, measured in the various families, forms apparently a rough classification, corresponding to that arrived at from other sources. He publishes a most lucid diagram illustrating this. Yet another theory is advanced, viz., that vision is due to the interference of the ray vibrations reflected from the choroid with those of the direct rays, as in Lippman's "colour photographs," the analogy to which is probably exceedingly close. The influence of domestication on the appearance of the *fundus* is the subject of another chapter.

It is impossible in a review even cursorily to deal with the numerous points of interest in this paper; but it will be of great practical and theoretical use to zoologists, medical men, and veterinary surgeons.

SOCIETIES.

ENTOMOLOGICAL.—Oct. 16.—Mr. E. Saunders, V.P., in the chair.—M. J. H. Fabre, of Sérignan, was elected an Honorary Fellow, and Mr. W. Schaas a Fellow.—Mr. C. Morley exhibited for the Rev. E. N. Bloomfield leaves of hornbeam from Battle, and a photograph of leaves of sweet chestnut from Haslemere, rolled by *Atelabus circumlioneoides*.—Mr. R. Adkin exhibited a specimen of *Pieris daplidice* taken by him at Eastbourne on August 19th.—Mr. C. P. Pickett exhibited a series of *Melitæa cinxia* bred in June last from larvæ taken in the Isle of Wight, including light and dark varieties, and a series of *Characampæ elpenor* bred in June last from larvæ taken at Broxbourne in July, 1900, including a variety of the male with purplish lower wings.—The Rev. F. D. Morice exhibited specimens of *Hedychrum rutilans*, Dhl., and *Salix propinquus*, Lep., taken at Lyndhurst by Miss Ethel Chawner, and both new to the British list. He also exhibited two monstrosities: *Allantus arcuatus*, male (sawfly), with two perfect wings, and two other imperfectly developed wings on the left side, and *Gorytes quinquevittatus* (Fossor) with the abdominal segments extraordinarily twisted out of their proper shape and places.—Mr. Arthur M. Lea communicated 'A List of the Australian and Tasmanian Mordellidae, with Descriptions of New Species'; and Mr. Edward Meyrick 'Descriptions of New Lepidoptera from New Zealand'.—Mr. E. Saunders then read a paper upon 'Hymenoptera Aculeata collected in Algeria by the Rev. E. A. Eaton and the Rev. F. D. Morice: Part I. Heterogynæ and Fossoræ to the End of Pompilidæ.'

MICROSCOPICAL.—Oct. 16.—Mr. W. Carruthers, President, in the chair.—Messrs. Baker exhibited a portable microscope on the model of the "Diagnostic," originally designed for Major Ronald Ross's investigation of malaria. It was made of magnalium, an alloy of manganese and aluminium, and weighs but fourteen ounces. The firm also exhibited a microscope intended for the examination of fractures and etched surfaces of metals. It is provided with vertical illuminator, and rack-and-pinion focusing adjustment and levelling screws to the mechanical stage now usual in this class of instrument.—Messrs. R. & J. Beek exhibited a portable

model of their "London" microscope, a very substantial instrument, with several ingenious devices. Messrs. Beck also exhibited a centrifuge made to run at a high speed by an electric current.—The Secretary announced that a letter had been received from Sir Dighton Probyn intimating the pleasure of the King to continue his patronage of the Society.—The President brought some specimens of the Mycetozoa, and gave a brief account of the life-history of this group of organisms. The specimens belonged to a recently described species, and had been named *Badhamia foliicola*. He also called attention to the exhibits by Mr. C. L. Curties, consisting of a number of mounted specimens of marine zoological objects, accompanied by very full and interesting descriptions, and gave a résumé of a paper by Miss A. Lorrain Smith 'On Fungi found on Germinating Farm Seeds.' Miss Smith had been assisting him in his work for the Royal Agricultural Society in examining farm seeds in respect to their germinating power. In the course of their observations Miss Smith had found numerous species of fungi on the germinating seeds, fourteen species in all, of which five were new and one belonged to a new genus. The paper would be printed in the Society's *Journal*.—The Secretary announced the receipt of Part XIV. of Mr. Millett's report on the Foraminifera of the Malay Archipelago, which was taken as read.—Mr. C. Beck read a letter from Mr. Gordon in reference to a portion of his paper on the Abbe diffraction theory, and in correction of the remarks therein made.

PHYSICAL.—Oct. 25.—Prof. S. P. Thompson, President, in the chair.—A paper 'On the Variation with Temperature of the Thermoelectromotive Force and of the Electric Resistance of Nickel, Iron, and Copper, between the Temperatures of -200° and +1050°,' was read by Mr. E. P. Harrison.—A paper on 'Asymmetry of the Zeeman Effect,' by Mr. G. W. Walker, was read by Mr. W. Watson, the Secretary.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Royal Academy, 4.—'The Trunk and Upper Extremity,' Prof. A. Thomson.
- Royal Institution, 5.—General Monthly.
- Society of Engineers, 7½.—'The Main Drainage of Ilford,' Mr. R. G. Hetherington.
- Aristotelian 8.—'Alleged Self-Contradictions in the Concept of Relation,' Dr. G. F. Stout.
- Tues. Institution of Civil Engineers, 8.—President's Address.
- Wed. Archaeological Institute, 4.—'A Vesica Piscis Window of Unusual Character at Millon Church,' Mr. C. A. Bradford; 'Medieval Pottery found in England,' Mr. R. L. Hobson.
- Entomological 8.
- Folklore 8.—'Tallies and their Survivals,' Mr. E. Lovett; 'Hibernian Folklore,' Miss A. Goodrich Freer.
- Geological 8.—'An Altered Siliceous Sinter from Bulth,' Mr. F. Rutley; 'Note on a Submerged and Glaciated Rock Valley recently exposed to view in Caernarthenshire,' Mr. T. Codrington; 'The Clarke Collection of Fossil Plants from New South Wales,' Mr. E. A. Newell Arber.
- Thurs. Royal Academy, 4.—'The Upper Extremity,' Prof. A. Thomson.
- Hellenic 5.—'A Proto-Attic Vase,' Mr. Cecil Smith; 'An Early Island Vase-fabric,' Messrs. J. H. Hopkinson and J. Baker-Penryre.
- Chemical 5.—'Note on the Non-existence of a Higher Oxide of Hydrogen than the Di-oxide,' Mr. W. Ramsay; 'The Electrolytic Reduction of Nitrobenzene,' Mr. G. W. F. Holroyd; 'The Constitution of Picropine,' III., and 'A New Synthesis of α -ethyl Tricarballic Acid,' Mr. H. A. D. Jowett; 'The Action of Nitric Acid on Methyl Dimethylacetacetate,' Mr. W. H. Perkin; 'An Incrustation from the Stone Gallery of St. Paul's Cathedral,' and 'Note on Asbestos,' Mr. E. G. Clayton; 'Liquid Nitrogen Peroxide as a Solvent,' Messrs. F. F. Frankland and B. C. Farmer.
- Linnean 8.—'The Life-history of the Black-currant Mite (*Phytomyza ribis*),' Mr. Warburton and Miss Emberton; 'Notes on the Types of Species of Carex in Boott's Herbarium,' Mr. C. H. Clarke.
- Fri. Astronomical, 5.

Science Gossip.

THE Linnean Society are giving a trial to the plan of assigning special dates for botany and zoology. The former subject will be considered on November 21st, the latter on December 19th.

THE Christmas course of six lectures to young people at the Royal Institution will this year be delivered by Prof. J. A. Fleming on 'Waves and Ripples in Water, Air, and Ether.' The first lecture will be on December 28th, the rest on December 31st and January 2nd, 4th, 7th, and 9th.

MESSRS. GRIFFIN & Co. will publish immediately the researches in physiology which secured the Nobel Prize of 11,000l., 'The Work of the Digestive Glands,' by Prof. Pavlov, of St. Petersburg, translated by Prof. W. H. Thompson.

DR. MADDEN's new work 'The Practical Nursing of Infants and Children' is shortly to be issued by Messrs. Cassell & Co.

MR. A. G. TANSLEY has issued the prospectus of a new botanical paper. We wish him success, for we have long desired a journal of current botanical work, adapted to

specialists, which will note important books and papers and provide a field for current discussion. Up to the present we have had to go to the journals of other nations. The paper is to be called the *British Botanical Journal*.

At University College, London, Prof. William Ramsay, F.R.S., is giving a course of twelve lectures on 'The Recent Developments of Chemical Theory,' which should attract wide attention. The first lecture took place yesterday, and was open to the public without payment or tickets.

Man for November publishes a most interesting abstract of Mr. Galton's recent Huxley Memorial Lecture. He suggests the promotion of early marriage, which, by-the-by, our nursery rhymes generally inculcate, as shortening the span of a generation, and also that noble families might gather fine specimens of humanity, as well as cattle and horses, round them, and encourage them for the sake of the race.

The anniversary meeting of the British Astronomical Association was held at Sion College on Wednesday evening, when Mr. G. M. Seabroke, F.R.A.S., of the Temple Observatory, Rugby (who was re-elected President for the ensuing year), delivered an address on some salient points in the history of astronomy during the last year, dwelling also at some length on the theories of the propagation of light through space, the action of the so-called luminiferous ether, and the bearing of the question upon the observed effects of aberration.

The planet Mercury is at inferior conjunction with the sun on the 4th inst., and at greatest western elongation from him on the 21st, so that he will be visible in the morning during the second half of the month, situated in the constellation Libra. Venus is brilliant in the early part of the evening, setting later each night; she is moving in an easterly direction through the constellation Sagittarius, and will reach her southernmost declination on the 9th. Mars is now in the eastern part of Scorpio, and, setting soon after the sun, will shortly cease to be visible. Jupiter and Saturn are approaching each other in Sagittarius, their conjunction taking place on the morning of the 28th, so that Jupiter will be slightly to the west of Saturn on the evening of the 27th, and to the east of him on that of the 28th. Venus will be very near Jupiter on the 18th, and very near Saturn on the 21st. An annular eclipse of the sun will take place on the morning of the 11th, the central line of which will pass from Alexandria across Arabia, the Indian Ocean, and Ceylon; no part of it will be visible in the British Islands, but a large partial eclipse will be seen over the greatest part of Asia, Eastern Europe, and North-Eastern Africa. The Leonid meteors will be looked for on the morning of the 15th, but it is not likely that the display will be conspicuous, though the moon will set (at 6^h 34^m Greenwich time on the evening of the 14th) too soon to interfere with its visibility.

FINE ARTS

THE INTERNATIONAL SOCIETY'S EXHIBITION.

THE International Society's exhibition looks well in its new surroundings in Piccadilly. As is to be expected in a show over which Mr. Whistler presides, the pictures are hung with admirable discretion, and the sparsely covered walls, instead of being oppressed, are really decorated by the works they exhibit. And in the pictures themselves, though by artists of the most various schools and nationalities, there is seen a prevailing tendency to an effaced tonality which is distinctly restful to the eye. Taste of a negative kind, taste which aims rather at restraint and resignation than at any positive achievement either in tone or colour harmony, is

evident throughout. Mr. Whistler, in the few notes in which he still keeps up, though rather half-heartedly, the traditional attack upon the cherished convictions of the British public, explains once more the principles of beautiful, or, as he prefers to consider it, true tonality. We quite agree with him that almost all beautiful modelling is marked by the severe limitation of the gamut of tone, but none the less it is true that the illusion of solidity of relief, of mass and resistance, has been in the past the aim of the greatest masters of modelling. To get due relief within the limits of beautiful tone contrasts—that is, we believe, the real problem, the real difficulty. The illusion of relief of solid and resistant forms may be produced even by mere contour and silhouette, but Mr. Whistler, in his horror at the effrontery of modern painting, in his research for exquisite-ness and preciousness, has in all except his earliest works refused to admit the claims of construction. For him painting consists merely in the tasteful presentment of appearances; he does not care to follow out the hints which a particular appearance yields of permanent and essential character, and then find for that a phenomenal presentment. And yet it has surely been the mark of the greatest art to penetrate beneath particular appearances to character, and then return to appearance for the mode of expressing what that research discloses. But for the purity and discretion of his work, given its limited aims, we can never be too thankful; and if with increasing years he has neglected something of that fine craftsmanship, that research for a lacquered surface, which marked his middle period, his exhibits this year, especially the delightful and capricious *Phryne* (No. 37), show that his sense of pleasing tone harmonies is as unerring as ever.

Of the younger painters, the one who approaches Mr. Whistler most in this rare gift is Mr. C. Shannon. His picture *Rose and Blanche* (88) is Whistlerian to a surprising degree. Surprisingly so, because one cannot but suppose that Van Dyck was haunting the artist's imagination rather than the master of *The Butterfly*. The intention has been to arrive at a design in three dimensions, and yet the result is after all only a beautiful and expressive pattern in the flat. That pattern is, it is true, quite unlike one of Mr. Whistler's. It is the result of more elaborate research; it is built upon more scientific principles; it is more learned; while, on the other hand, it lacks the immediateness, the spontaneity, and the sparkling malice of Mr. Whistler's improvisations; but in spite of its great differences, the result remains curiously alike. The prevailing notion of beauty in both this picture and *Neighbours* (34) is that of the placing of harmoniously related touches of tone and colour upon the canvas. The continuity of the forms is found in the flat surface of the canvas, and not in an ideated space. But granted this limitation, here rather of achievement than aim, one has only admiration for the perfection with which the pattern of the pale tones of the figures upon the greys and browns and degraded reds of the background is planned. The rectangular masses of the two figures are arranged to balance each other by a subtly varied inversion, while the individual folds fall into the simplest, most easily apprehended relation to the general design. With what ingenuity and research this is accomplished one may guess by the value which the fold caught up across the thigh gives to the movement and pose of the standing figure. In the technique Mr. Shannon aims by more circuitous and calculated methods at finding a more exquisite, more elusive quality than Mr. Whistler himself. In colour the picture is almost entirely delightful: the brown of the tablecloth, the greys of the wall, and the one perfectly judicious note of more positive colour in the lemon, are all indications of a scrupulosity and tact which are rare and delightful qualities in modern painting.

It is only in the low-toned whites that we feel that the use of the glaze is a little too obvious. It is a glaze which renders the white almost dull and colourless, instead of lending it vivacity and glow.

In contrast to such an art of subtle shades and half tones stands the work of a painter like Renoir, wherein desire for the illusion of space and air finally leads to a total disregard of the claims of surface quality. The example shown here, *The Promenade* (93), is one in which the disintegration of the picture surface has only just commenced. There are still traces of that rich and firm handling of paint which was seen so admirably in an earlier work shown at the International some years ago; but already the desire for atmospheric effect has led to the breaking up of the masses into innumerable spots and streaks of paint. But, though the technique is already somewhat reckless, the paint is never heavy, worried, or opaque; it is laid on with extraordinary mastery and decision, and with a real feeling for drawing in the direction of the brushwork. It is, one must admit, an unprepossessing picture. No touch of satire or humour relieves the banality of the types and the vulgar gestures of these *bourgeois endimanchés*. And yet it is impossible to suppose that the artist was a slave to the accidents of the moment. The conception is the outcome of a definite and well-realized idea, and, for all its blatant realism and uncompromising ugliness, a certain idyllic sentiment is dimly suggested. But above all it has the quality of being alive, a quality which holds one increasingly while the dainty conceits and exquisite confessions of those who run tastefully away from the struggle with life gradually become by comparison more and more insipid.

Totally opposed in sentiment, but alike in his feeling for the dual functions of his medium, is Matthew Maris as seen in the two exquisite pieces, *The Gravel Pit* (109) and *The Cottage Door* (114). In these the conflicting claims of surface quality and the illusion of a possible space seem to be more perfectly adjusted than in any other work in the gallery. Here paint is not only a delicious material, but it is expressive of the substance and texture of solid objects and of the light and air which envelope them. Nor is this the result of merely dexterous imitation; a very distinct and personal imagination has transfigured the thing seen, lending it the purposefulness and intensity of its own mood. It is interesting to compare these two small studies with Matthew Maris's more familiar compositions, in which he deliberately aims at imaginative creation. These meditative records of actual scenes have none of the weakness and hesitation which mark his fairy stories. The fact is that Maris's poetical feeling does not make its appeal so much through his fancy and invention as through his method of rendering light and colour and his naïve drawing. 'The Cottage Door' has for us all the remoteness and poetical charm of his fairy princesses; but it has, too, a force and consistency which these lack. Even more remarkable, though less pleasing, is 'The Gravel Pit,' where a subject of no interest or significance in itself becomes, through the strangeness of the grey light falling on crumbled surfaces and the wilful simplification of the figures, the vehicle for a mood of tender melancholy.

Of the remaining works in the gallery there are but few that rise above mediocrity, though there is also a pleasing absence of obtrusiveness and vulgarity. M. Benard's *Autumn* (11) shows how fatally the feeling for the appropriate expression of an idea is destroyed by the cultivation of a thoughtlessly imitative method. Such a figure as this shows an imagination reduced to almost childish impotence. That the colour is acid and harsh seems but a minor defect compared to the futility of the initial conception. From the average of tentative and harmless good taste

the contributions of the German artists stand out in still more forcible contrast. No one could accuse Herr Hans Petersen, for instance, the painter of a sea (254) heavily upholstered in expensive green plush, of any quality so negative as good taste.

Fine-Art Gossip.

At 5, Old Bond Street Messrs. Forbes & Paterson are showing portraits by Raeburn. The private view took place yesterday.—Mr. W. H. Byles has a show of sketches of Morocco, Teneriffe, and Madeira at Messrs. Clifford's gallery in the Haymarket.—The Fine-Art Society in Bond Street have an exhibition of cabinet pictures by Mr. Talbot Hughes.

MESSRS. COLNAGHI are showing the famous picture by Botticelli which was formerly in the collection of Prince Chigi. The private view is to-day.

Of the four pictures which Mr. Hook proposes to send to the next summer exhibition at the Royal Academy we have already mentioned 'On the Road to Market,' a work of 1899, which he did not finish at the time intended. It represents a Surrey road where an old woman has stopped her cart to gossip with friends and caress a child who is handed up to her, while a young man stands at the head of her pony. Large masses of autumnal trees form the background of a work the coloration of which is more than usually sober and massive. 'Drying Nets' is the present title of one of this year's coast pictures by the artist. Upon a steeply sloping meadow, which fills much of the foreground, a fisherman is spreading out upon the grass at its full length a long drift net. Below the edge of the meadow, and rising above the margin of the cliff, are the roofs of a West-Country fishing village, and further off the grey stone extremity of a little pier, a smack riding at anchor, a crescent of pale yellow sand, the fronts of a range of cliffs of diversely dark and rugged slate, their summits of sward, and, as far as the eye can reach, the turquoise-coloured, grey and blue sea. The whole is shown in that veiled sunlight Mr. Hook rarely affects. In contrast to this the second new picture, 'Gathering Shells,' excels in the brilliance of its lighting and the vividness of its colours. In the front of a long stretch of bright sand a little barefooted child comes forward, carrying a basket full of shells from the beach. In the distance, near the foot of a range of cliffs that recede to the horizon on the left, a woman trudges at the side of a laden donkey. A curving road ascends to the higher land; a dark mass of weed-clad rock gives distinction to the middle distance. In the offing a smack reeling in the breeze rushes on her path towards the open sea. The surface of the nearer sea is depicted in the artist's finest manner; darkish-blue reflections of the clouds above give spaciousness to and mark the gradations of the watery plane. 'The Poacher's Kitchen' is a scene upon the seashore, with a sloping, very rugged foreground of purplish slate rocks, enriched with mosses, lichens, and many-coloured weeds, huge boulders blanched to silver by centuries of sunlight, and great splashes of white quartz. A green sea extends to the vaporous horizon. Pale daylight shows in a niche among the boulders a man lighting a fire of wreck-wood under a pot in which he is going to cook a poached hare; a woman in a crimson dress looks on, while a second man approaches with an armful of fuel gathered on the beach. As in 'Drying Nets,' so in 'The Poacher's Kitchen' the tonality and coloration are unusually sober, tender, and refined; but 'Gathering Shells' seems likely to attract the most admirers.

In conjunction with M. Nijhoff, of The Hague, Mr. T. Fisher Unwin is about to publish

'Indonesian Art,' by C. M. Pleyte. The book, or rather portfolio, contains a large number of reproductions of selected specimens of ancient and modern art and handiwork from the Malay Archipelago, its aim being to give a general view of the art of Indonesia rather than a special monograph upon any particular subject. The author has thought that

"it would suffice to make descriptions short, mentioning only the origin, material, and use of the objects reproduced, without entering into a criticism of artistic values. On this point it seemed preferable to let the reader judge for himself. The purpose of the work is to give a collection of good reproductions, with what is indispensable in explanation."

Mr. C. H. Read, Keeper of the Ethnographical Department in the British Museum, has revised the descriptions, and the book will be published in English in Holland and England alike.

AN eminent artist has passed away in the person of Friedrich Preller, whose death in his sixty-fourth year is announced from Dresden. He was sprung from an artistic stock. To his father, distinguished as a landscape painter in his day, we owe the well-known drawing of Goethe on his deathbed. Friedrich Preller devoted himself to the painting of classical landscapes, and the Albertinum in Dresden possesses four large works from his hand, 'Olympus,' 'Ilion,' 'Pergamon,' and 'Athens.' The decorations of the Dresden Opera-house were also the work of Preller.

THE death is announced from Brussels of the painter Paul Bleick, a brother of the well-known painter Maurice Bleick.

THE death of Prince Murat at his château of Chambly may be mentioned, inasmuch as he possessed a wonderful collection of objects of art, &c., of the period of the First Empire.

AN unusually complete and interesting copy of the engraved works of Antoine Watteau, in three large volumes, was included by Messrs. Hodgson & Co. in their sale on Wednesday last, and realized the extremely high price of 665*l*. The volumes were bound in a fine contemporary French red morocco, bearing the arms of Louis Joachim Potier, Duc de Gesvres.

PROF. ALBERT H. SMYTH expresses the opinion of many cultivated Americans in protesting against the processes of restoration carried out in the Stratford-on-Avon church. How far the tinkering is necessary we do not know, but if it is to be continued something should be urged in its defence.

MUSIC

THE WEEK.

QUEEN'S HALL.—Promenade Concerts.
ST. JAMES'S HALL.—Popular Concert.
QUEEN'S HALL.—Symphony Concert.
ST. JAMES'S HALL.—Richter Concert.

THE title "Promenade Concerts" seems ill suited to the series of concerts now being held at Queen's Hall. In former days the music for the most part was of lighter character. Besides, in contradistinction to those days, the greater number of the audience is now seated, while for parterre promenading there seems little inclination, and frequently no opportunity. Mr. Wood since our notice last week has produced several novelties more or less interesting. Last Wednesday week was given an 'Indian Suite,' by Mr. MacDowell, Professor of Music at Columbia University, New York, and one of the most distinguished of American composers. The suite is clever, and the orchestral colouring effective, but the music does not display any particular originality. The composer has written other orchestral works. Did Mr. Wood select this as the best, or was it the first

that came to hand? We ask this question because occasionally we are presented with novelties of somewhat indifferent character. With his great and well-deserved reputation, and with his Wagner excerpts, Tchaikowsky's 'Symphonie Pathétique' and the '1812' Overture to display the power of Russian sound, as special, and other works as safe things, he can of course afford to venture on certain novelties by way of experiment. But he would add infinitely to the weight of his name if a novelty in any programme of his meant something that had been judged well worthy of presentation. Novelty in itself is not a sufficient reason. The special attention which Mr. Wood has given to British music deserves all praise. On the Thursday was performed a dramatic prelude, 'Oreithyia,' by Mr. Reginald Steggall, son of Dr. Steggall. A promising orchestral suite of his was heard at the Crystal Palace in 1899, and this new work testifies not only to his ability, but to earnest thought and feeling. The music, inspired by a reading of Swinburne's tragedy 'Erechtheus,' needs no programme to explain its character or development. At the same concert a 'Dance of Nymphs and Satyrs,' by Herr Georg Schumann, one of Germany's young composers, proved clever and pleasing. Mr. Mark Hambourg gave a brilliant performance of Liszt's Concerto in *E* flat. The programme also included two Rossini overtures, 'Semiramide' and 'Guillaume Tell.' "Est modus in rebus," and surely one, and of course the latter, would have been sufficient. On Saturday evening was produced another native novelty, an overture, 'In Autumn,' by Mr. Norman O'Neill, a great-grandson of J. W. Callcott, the famous glee-writer. The music is remarkably clear in form and unlaboured in effect; there is true feeling in it, and the grey tints of autumn are ably depicted in the orchestration. A suite for orchestra, 'King Christian II.,' by M. Jean Sibelius, a Finnish composer, contains music that is picturesque, especially the 'Musette' and 'Serenade,' though not particularly striking.

The first Popular Concert of the season took place on Saturday afternoon, the quartet party consisting of Fräulein Wietrowetz and Messrs. Friederich, Alfred Gibson, and Carl Fuchs. The first named has already appeared at these concerts as deputy for Dr. Joachim. She is a sound, intelligent artist; and the same may be said of the players associated with her. The rendering of Mendelssohn's Quartet in *E* flat, Op. 12, was, however, cold, and at times, especially in the first movement, not above reproach as regards ensemble. Constant change of players is the order of the present season; and this will render criticism neither easy nor satisfactory, for it takes a certain time for any body of players to get into good working order. In violin solos by Melville and Joachim Fräulein Wietrowetz proved herself a worthy pupil of Dr. Joachim; she has caught much of his manner and something of his spirit. M. Vladimir de Pachmann was the pianist, and once again he proved himself unrivalled as an interpreter of Chopin. His rendering of the Barcarolle, Op. 60, was exquisite, while in two of the Études he displayed his finished technique, and, what is more, poetical charm. The

least exaggeration in playing Chopin's music turns sentiment into sentimentality, and M. Pachmann, who in Beethoven falls into that error, always keeps clear of it when engaged on the music of the Polish master—a fact difficult to explain, yet true. Miss Helen Henschel, daughter of the well-known vocalist, made a first appearance. Her voice, though not strong, has been well trained; but nervousness evidently prevented her from doing her best. She sang Henschel's 'Adieu de l'Hôteesse Arabe' and songs by Schumann and Kjerulf. The programme ended with Schumann's Quintet in E flat, Op. 44. This, however, we did not hear, a new work by Mr. Coleridge-Taylor at Mr. Newman's first Symphony Concert at the Queen's Hall claiming special attention. The composer's cantata at Leeds was not—to put it mildly—a success; neither was this new orchestral piece, 'Toussaint l'Ouverture.' The clear, attractive thematic material promised well, but the development of it was weak; it was repetition, in fact, rather than development. Then there was no working up to a climax at the close. Altogether the interest of the music was in inverse proportion to its length. Mr. Taylor for the moment is unsuccessful, but he has time before him.

The programme of the second Richter Concert opened with Mozart's Symphony in G minor, which was followed by Wagner's 'Siegfried Idyll'; and of both these works, so different in character, yet both pre-eminently great, fine renderings were given. Dr. Elgar's 'Cockaigne' Overture was performed for the first time under Dr. Richter's direction. A healthy feeling pervades the music, and the skill in polyphony and in orchestral colouring is undeniable; but it appeals more to the intellect, to the imagination, than to the heart. Smetana's symphonic poem 'Vltava' has pretty themes and pleasing orchestration, yet it seems hardly important enough for a Richter programme. The concert ended with Tchaikowsky's Suite in G (Op. 55), the last and the best movement of which was selected by the composer for performance at a Philharmonic Concert in 1888. At the concluding Richter Concert on Monday evening Wagner's 'Meistersinger' Vorspiel, 'Faust' Overture, and two important excerpts will be performed, while a Liszt Rhapsody separates the modern from the greatest of the old masters, Beethoven, who is represented by his Seventh Symphony.

Musical Gossip.

MISS FANNY DAVIES gave the first of three pianoforte recitals at St. James's Hall on Friday afternoon, October 25th. The programme was entirely devoted to Brahms, of whom Miss Davies is an ardent admirer. The intellectual quality of his music always creates a certain interest, and one which naturally grows in those who for purposes of production have to work at it, but a whole Brahms programme, especially of pianoforte music, in which the composer displayed ability rather than genius, is, we think, an artistic mistake. Miss Davies interpreted the F minor Sonata, Op. 5, with skill and feeling, but she was heard to best advantage in some of the lighter pieces, especially the three Intermezzi, Op. 117.

MR. PERCY, an Australian pianist, who is still in his teens, gave his first pianoforte recital at

the Steinway Hall on Tuesday afternoon. He studied for several years with his mother, then under Herr Louis Pabst in Melbourne, and finally under Prof. Kwast at Frankfurt. He has an excellent touch and thoroughly good technique, exhibits marked intelligence and feeling, and, moreover, does not exaggerate. He played everything well, but pleased us most in pieces by Brahms and Scarlatti, and in Chopin's A flat Study, one of the three written for the 'Méthode des Méthodes.'

MR. W. H. BELL's symphonic prelude 'A Song in the Morning,' produced at the recent Gloucester Festival, was played for the first time in London at the Queen's Hall on Tuesday evening. The rendering under Mr. Wood's direction was excellent, enabling the merits of the work to be more clearly discerned. There is a spirit of earnestness and even of nobility in the music; it has faults which have been already noted, but faults which time will not only cure, but even turn to good account.

THERE were two chamber concerts on Wednesday. In the afternoon at St. James's Hall the Kruse Quartet (Messrs. Johann Kruse, Charles Schilsky, A. E. Féris, and Herbert Walenn) gave an interesting programme, including M. Eugen D'Albert's Quartet in E flat, Op. 11, an extremely clever though scarcely inspired work, and Herr Strauss's Sonata for Violin and Pianoforte, Op. 18, the middle movement of which is very charming. Mr. Isidor Cohn was the pianist. The performances were somewhat dull. In the evening at the Bechstein Hall, in quartets by Brahms, Dvorák, and Haydn, Messrs. Hans Wessely, Spencer Dyke, Lionel Tertis, and B. Patterson-Parker displayed not only sound knowledge of the music, but genuine enthusiasm.

MISS CONSTANCE BACHE's interesting lectures on Russian music, which she gave last spring at Kensington, are to be repeated, by kind permission of Mrs. Mudie Cooke, at 20, Stratford Place, W., on Thursday afternoons, November 14th, 21st, and 28th, at five o'clock. Miss Gleeson White will again be the vocalist.

MR. ROBERT NEWMAN announces that he will give three orchestral concerts at the Albert Hall on Saturday afternoons, November 16th, 30th, and December 14th. There will be an orchestra of two hundred performers, under the conductorship of Mr. Henry J. Wood.

WE read in *Le Ménestrel* that a monument is to be erected to Chopin at Warsaw. A committee has been formed, including Polish names of the highest eminence. Madame Sembrich and MM. Paderewski, Stojowski, and Huberman are to give concerts to help to raise funds. Polish, Russian, and French sculptors only will be allowed to send in designs. Chopin, together with his great contemporary Schumann, not only sealed the doom of the cold, mechanical school of pianoforte music over which Herz reigned ingloriously, but he exercised a marked influence over Wagner. No composer better deserved a statue; no one ever achieved such greatness in small things as Chopin.

THERE is a long notice of M. Saint-Saëns's new opera 'Les Barbares' in *Le Ménestrel* of October 27th, bearing the well-known signature Arthur Pougin. The writer acknowledges the skill and general excellence of the music, but does not regard it as one of the composer's best works. M. Saint-Saëns, he reminds his readers, once declared that he never had acknowledged, and never would acknowledge, the Wagnerian faith; and yet in 'Les Barbares' is to be found "le système détestable de la déclamation continue"; and further, ensemble music is carefully avoided. M. Pougin sums up the work as "sans caractère, sans couleur, et sans portée."

ACCORDING to the *Musikalisches Wochenblatt* of October 31st, the dates of next year's Bayreuth Festival, also the works, are fixed as follows:

July 22nd and August 1st, 4th, 12th, and 19th for the 'Flying Dutchman'; July 23rd and 31st and August 5th, 7th, 8th, 11th, and 20th for 'Parsifal'; and July 25th–28th and August 14th–17th for the 'Ring.'

THE Chicago firm of Lyon & Healy has made an offer to the Town Council of Genoa of 4,000l. for the Josef Guarnerius violin which was presented to Paganini by an amateur, and which he bequeathed to his native city. The offer has been declined; and a fresh one, it is said of 5,000l., will not, we imagine, induce the city to part with one of its most precious relics.

A SYMPHONIC poem 'Es waren zwei Königs-kinder,' by Dr. Fritz Volbach, conductor of the Mainz Liedertafel, has lately been performed, and successfully, at Dresden, under Schuch's direction. A symphonic poem entitled 'Ostern,' possibly the same work, is announced for performance this week at the Queen's Hall.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Society's Concert, 3.30, Queen's Hall.
—	Sunday League, 7, Queen's Hall.
MON.	Franklin Westcott's Concert, 3, Bechstein Hall.
—	Mr. Hayden Coffin's Concert, 3.15, Steinway Hall.
—	Promenade Concert, 8, Queen's Hall.
—	Richter Concert, 3.30, St. James's Hall.
—	Mlle. Spravka's Pianoforte Recital, 8.30, Bechstein Hall.
TUES.	Miss Fanny Davies's Pianoforte Recital, 3, St. James's Hall.
—	The Misses Chaplin's Concert, 3, Steinway Hall.
—	Promenade Concert, 8, Queen's Hall.
WED.	St. James's Ballad Concert, 3, St. James's Hall.
—	Promenade Concert, 8, Queen's Hall.
—	Mr. Kilmann Eddy's Violin Recital, 8.30, St. James's Hall.
THURS.	Messrs. Xany and Busoni's Recital, 3, Queen's Hall.
—	Promenade Concert, 8, Queen's Hall.
—	Royal Choral Society's, 8, Albert Hall.
—	Franklin Westcott's Concert, 3, Bechstein Hall.
—	Mr. Donald Tovey's Concert, 8.30, St. James's Hall.
FRI.	Madame Marchesi's Vocal Recital, 3, St. James's Hall.
—	Promenade Concert, 8, Queen's Hall.
SAT.	Saturday Popular Concert, 3, St. James's Hall.
—	Symphony Concert, 8, Queen's Hall.
—	Saturday Concert, 3, Crystal Palace.
—	Mozart Society Concert, 3, Portman Rooms.
—	Promenade Concert, 8, Queen's Hall.

DRAMA

THE WEEK.

HER MAJESTY'S.—'The Last of the Dandies,' in Four Acts. By Clyde Fitch.

DUKE OF YORK'S.—'The Sentimentalist,' a New Play in a Prologue and Four Acts. By H. V. Ramond.

ST. JAMES'S.—'The Likeness of the Night,' a Play in Four Acts. By Mrs. W. K. Clifford.

NOT the first to attempt the apotheosis of the dandy is Mr. Clyde Fitch. Half a century ago J. A. Barbey d'Aureville, an acute observer, though somewhat of a *précieux* in point of style, issued from Caen, in an edition limited to thirty copies, an opusculé entitled 'Du Dandysme et de G. Brummel,' in which he did for a beau of the time of the Regency what Mr. Fitch now does for one of early Victorian days. Brummel and D'Orsay had much in common besides a species of influence over their contemporaries which dates back to the time of Alcibiades. Though the less worthy and in a sense the less distinguished, Brummel was the more typical dandy, and his career is decidedly the more dramatic in the contrasts it presents. In order to qualify D'Orsay for a position as the hero of a play Mr. Fitch has had to exhibit in him emotions he is not known to have possessed, and gratuitously to accord him a paternity concerning which history is silent. If we accept these postulates, the play has some title to be regarded as a sentimental tragedy, the prosperity of D'Orsay and that of his associate Lady Blessington being consciously sacrificed to the calf-love of a young cornet in the Guards and a penniless Irish niece of Lady Blessington.

Very thin is the main motive of the play. The intrigue is, however, capably conducted, and scenes amusingly illustrative of the life of the middle of the last century are obtained. Those in which D'Orsay

airs his impertinences in presence of his titled parasites and throws light upon the mysteries of his toilet are conventional and not free from tedium. A gambling scene at Crockford's is lifelike and bustling; one in which Lady Blessington, dispirited and deserted, mourns the loss of the treasures at Gore House, which are to be sold by auction, has some pathos; and the closing scene reveals imagination. Not greatly impressed are we with the domesticities in which it is sought to interest us, and we fail any more clearly to understand the gain attending Lord Raoul's exclamation "My father!" than the hero of Mr. Gilbert's 'Engaged' understood that of being blessed with a dying breath. The lesson, however, of the ruling passion strong in death is well conveyed, and D'Orsay's elaborate toilet assumed in order to encounter death has significance.

Though not quite convincing in respect of his display of paternity, D'Orsay in Mr. Tree's hands is a picturesque and an attractive personality. His newly found son would be more attractive were he less patently selfish in his transactions with his father. Miss Lily Hanbury is pardonably youthful as Lady Blessington. Mrs. Tree, Miss Lily Brayton, Mr. Maurice, Mr. H. B. Warner, and other actors acquitted themselves well.

Mr. Esmond displays no lack of invention, and the scheme of his plays is not seldom fresh and original. He is, however, painfully unequal in workmanship, and seems to find a curious and perverse gratification in deriding his own creations. The prettiest scene in 'The Wilderness' is marred by the offering by children of stinking fish to the fairies; a pleasant and Dickens-like play, 'When We were Twenty-one,' is ruined by the introduction of an act which might have been taken from an abomination such as was 'Formosa'; and a work which begins like 'The Sentimentalist' in prettiness and fantasy is allowed to end in lurid melodrama. Rarely in modern days have opening scenes held out fairer promise; still more rarely has a *dénouement* so sorely perplexed an audience. When, at the bidding of a nymph more fair than any who previously had brushed the dew from the heather, and more false than ever broke "all faith," all trust, a young man deserted the mountain heights on which, physically as well as morally, he dwelt, and, mingling in the strife of men, bartered away his soul for fame and fortune, we sympathized with him, even in the depravity begotten of his despair; and we had a sneaking regard for the Lady Clara Vere de Vere, or the "Amy hollow-hearted," who had wrought such havoc in his life. When after an absence of twenty odd years he is summoned back by the woman whom in his most popular work he has handed down to posterity as his "Soul's Destroyer," we do not know what either would be at. The behaviour of both is to us illogical and unmeaning. When for the sake of the daughter of his former betrayer, whom he will not himself marry, he murders her ducal suitor, and dies of no disease in particular upon the hilltop, we do not know whether to treat him as a responsible being or a madman, or whether Mr. Esmond is more unkind to himself and his creations or

to the public which has followed him humbly and reverently so far as he will permit it to go. If there is a lesson in the story told, we cannot read it; if there is satire, we fail to grasp it.

Mr. Lewis Waller shows that his capacities extend beyond the romantic drama to which he has as a rule confined himself, and Miss Miriam Clements exhibits an attractive personality in a dual rôle of mother and daughter.

With the powerful drama of Mrs. Clifford we dealt on its appearance in printed form (see *Athen.*, January 5th, p. 27). Its performance at the St. James's establishes its right to acceptance as an acting play. Some doubt besets us whether a woman such as Mildred Archerson, with her intellectual narrowness, her shallow pietism, and her formal and, so to speak, hidebound nature, is capable of the passion and devotion with which she is said to be charged. Mrs. Kendal's magnificent rendering of her seems to shame such questioning. Mary, her rival, is also finely rendered by Mrs. Tree, who has done nothing equally powerful and convincing. Mr. Kendal gives a good presentation of the husband, and Miss Henrietta Watson a charming piece of comedy acting as Mrs. Carew.

Dramatic Gossip.

MISS JULIA NEILSON and Mr. Fred Terry will shortly reopen the Globe Theatre with 'Sweet Nell of Old Drury.' In January they hope to produce the 'Heel of Achilles' of Mr. Boyle Lawrence, in which Mr. Gilbert Farquhar will appear.

'AFTER ALL' will be produced by Mr. Martin Harvey at the West-End shortly after Christmas.

MR. WEEDON GROSSMITH is writing a burlesque on 'Iris,' in which he will play Lawrence Trenwith. It will most probably be given in the country. Mr. Grossmith is said to contemplate a tour in Australia.

THE PRINCESS'S Theatre will shortly shelter Mr. Van Biene, who will reappear for a hundred nights in 'A Broken Melody,' a piece which has been played in London and the country during some years.

'IF I WERE KING' is the title of a four-act play by Mr. Justin Huntly McCarthy, which has been given at the Garden Theatre, New York, by Mr. E. H. Sothern. It is founded on a supposed episode in the life of François Villon (who is played by Mr. Sothern), and introduces Louis XI. The story as narrated reminds us at times of 'The Balladmonger' and at others of the Induction to 'The Taming of the Shrew.' The fashion seems general of founding plays upon the thieves, scamps, murderers, or vagabonds of mediæval times. The acting English rights of the piece have been secured by Mr. Alexander.

MRS. PATRICK CAMPBELL will produce at the Royalty Theatre on the afternoon of Thursday next Björnson's religious drama 'Over Ævne,' on which has been bestowed the title of 'Beyond Human Power.' Shortly afterwards she will start for America, and will open at the Knickerbocker Theatre, New York, on December 30th.

'SHEELUCK JONES,' a burlesque by Messrs. Malcolm Watson and E. F. Spence, was produced on Tuesday at Terry's Theatre. The principal parts in it were played by Mr. Clarence Blakiston, Mr. Willes, and Miss Gordon Lee.

TO CORRESPONDENTS.—V. B.—F. E. C.—C. L.—received.
E. A. S.—Already arranged.
F. G. S.—A. I.—Many thanks.
J. S.—Too late for this week.
No notice can be taken of anonymous communications.

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